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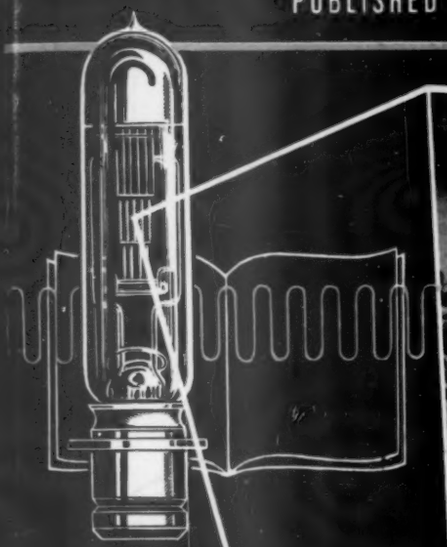

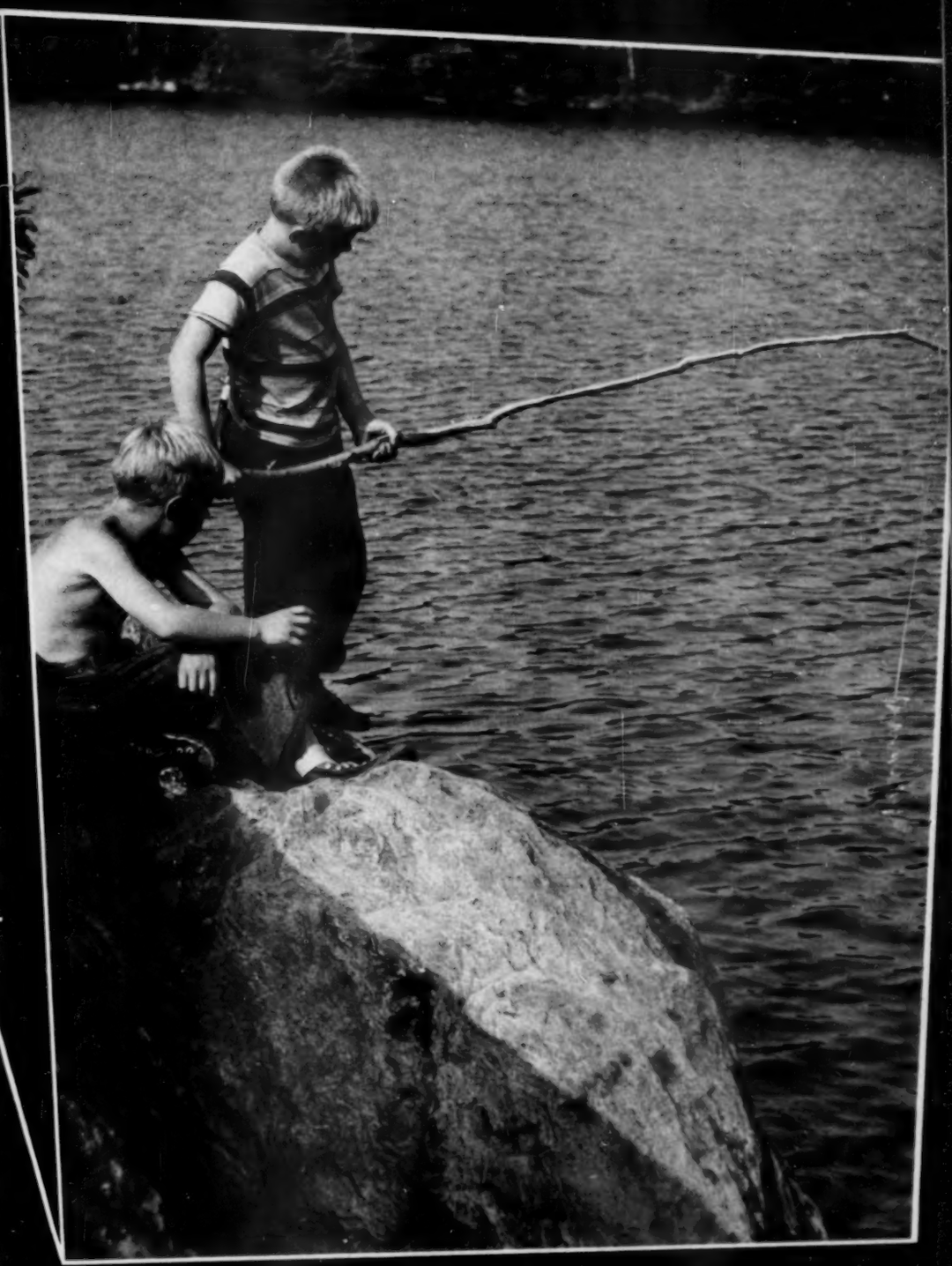

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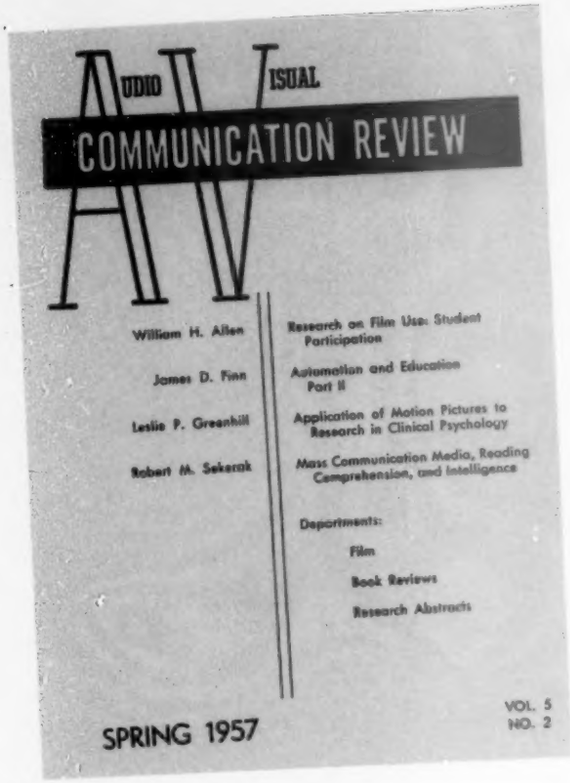

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THE Editor's Notebook

A Last Note

It is with great regret that I leave the post of editor of AUDIO-VISUAL INSTRUCTION, and the position as executive secretary for DAVI. On July 8, 1957, I assume my new responsibilities as executive secretary for the Michigan Association of Osteopathic Physicians and Surgeons, Inc., located at 81 Glendale Avenue, Highland Park 3, Michigan. The work of getting a new magazine under way, the selection of a title and all that goes with it has been exhausting, rewarding, and fun. With this note I close the editorial typewriter, place the "dot" at the end of the sentence, and follow the trail of my predecessors . . . to Detroit.—F.E.B.

Next Year

The October AVI will be an NEA Centennial issue with the audio-visual theme, "Patterns for Progress." J. J. McPherson of Wayne State University will be guest editor. *(See inside back cover for other themes.)*

About the Authors

Stephen M. Corey, dean of Teachers College, Columbia University, is a past-president of DAVI (1947-49). From 1944-48 he was director of the center for the study of audio-visual instructional materials at the University of Chicago. He has also been on the staffs of the Universities of Illinois, Nebraska, Wisconsin, and DePauw University.

A former public school science teacher, **Gene Udell** is associate professor of education and director of the audio-visual center at Temple University.

Robert R. Wilson, director of educational services for Argus Cameras, is completing work for a doctorate in educational psychology and taking audio-visual courses at the University of Michigan. His photographic experience includes commercial and studio work, and audio-visual production of slides and motion pictures.

Curriculum coordinator for the Sylvan and West Sylvan schools in Multnomah County, Portland, Oregon, **Mrs. Larcel Abendroth** has 15 years experience as a classroom teacher. She is currently working on a book for teachers entitled, *The How of Things Worth Knowing.*

A classroom teacher of 20 years' standing, **Mrs. Cleo Peck** is audio-visual director for the Powellhurst schools of Multnomah County, where she teaches the fifth grade. She has been active in audio-visual work since 1944 and for the past two years has served with Mrs. Abendroth as consultant for statewide AV workshops sponsored by Oregon State Teachers College.

Henry W. Ray is assistant superintendent of the Bucks County schools at Levittown, Pennsylvania, in which capacity he serves as consultant in curriculum and curriculum materials. He received his M.A. and Ed D. from Teachers College, Columbia University.

On leave of absence as curriculum coordinator for the Fort Dodge (Iowa) public schools, **Donald Scott** is serving as teaching assistant and doing graduate work at the University of Wisconsin.

James L. Page is assistant principal at Wisconsin High School, University of Wisconsin, and is currently working on a doctorate in curriculum and audio-visual education.

Harold Hainfeld is a science teacher in the Roosevelt school in Union City, New Jersey. Recently he was honored by the Columbia University School Press Association for outstanding work as adviser to the *Roosevelt Review,* a school yearbook now in its 14th year of publication. He is past-president of the New Jersey Audio-Visual Leadership Council (1953-54).

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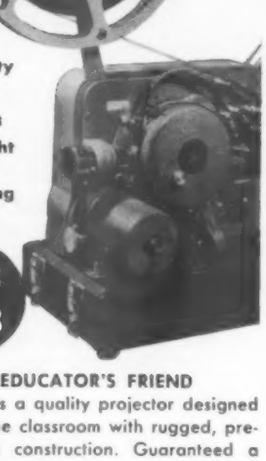

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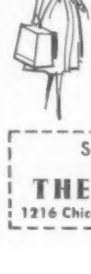

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Asia Month

A comprehensive bibliography of books, motion pictures, filmstrips, recordings, and mobile exhibits bearing on the culture of Asian countries is currently on sale from the U. S. Government Printing Office, Washington 25, D. C. Anna L. Hyer who represented DAVI in this joint project of 12 organizations warns that rental libraries can expect heavy demand for the 130 or so films listed in the booklet which will be part of a highly publicized venture—the promotion of *Asia Month* for November of this year.

Asia Month activity will be geared primarily to community participation with local libraries and museums serving as focal points for spontaneous and planned participation.

The idea for promoting a month-long campaign directed at stimulating an appreciation of the religion, science, and arts of the East grew out of the announcement of the theme of the Sixth National Conference of the U. S. National Commission for UNESCO to be held in San Francisco November 6-9.

The Conference will focus on the possibilities for increasing understanding and cooperation between Asia and the United States and is expected to draw nearly 1000 delegates from the 48 states and observers from many Asian countries.

Among other organizations cooperating in the *Asia Month* project are NEA's Department of Classroom Teachers and the National Association of Secondary School Principals. The bibliography catalogs some 200 books, 150 motion pictures and filmstrips, 30 record listings, and a number of visual exhibits. On the basis of her work on this joint project, Miss Hyer recommends that DAVI members promote participation in *Asia Month* activities in the schools, colleges, and communities.

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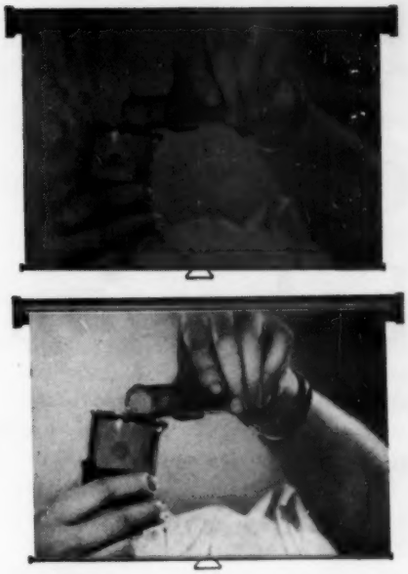

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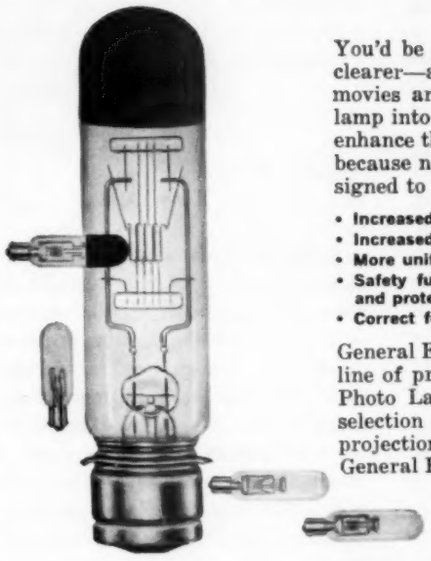

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Pages 176-177, photos by Bert Mills, teacher of music, Gresham schools, Portland, Ore.

Pages 178-179, courtesy of the author.

Page 181, photos by James L. Page; except chalkboard picture, by Shorewood of the University of Wisconsin; and feltboard picture, courtesy Wayne State University.

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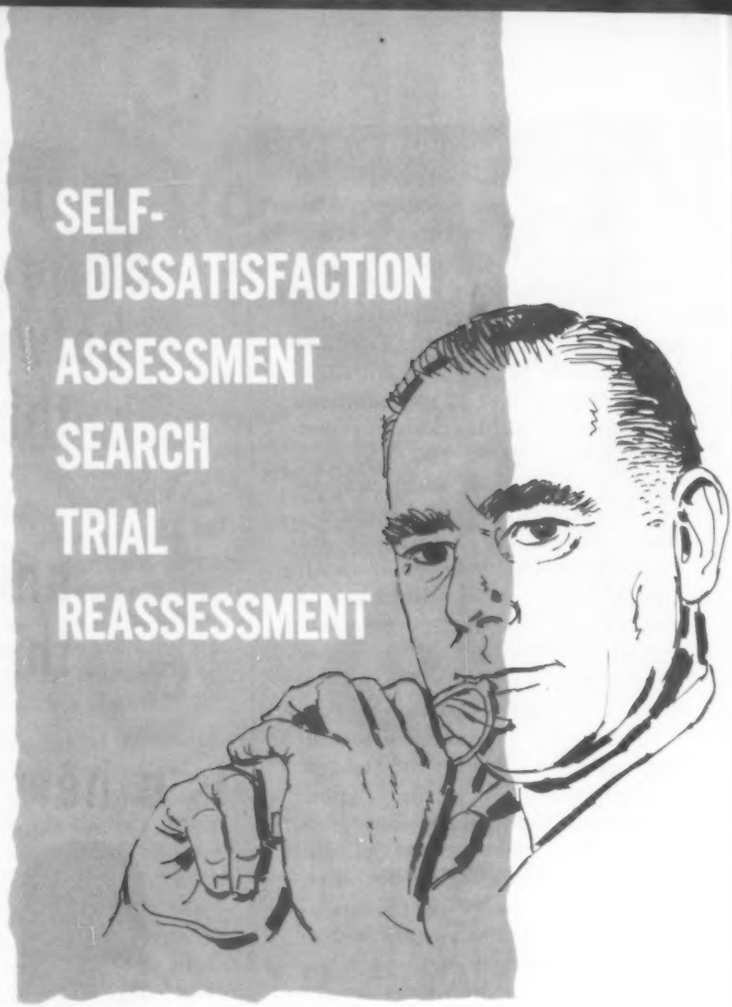
how to change behavior



By STEPHEN M. COREY

Dean Corey is a wise and thoughtful teacher whose subtle treatment of the keynote topic for the 1957 DAVI Convention sowed among his listeners the seeds for critical self-appraisal. Because we consider his topic of vital concern to the AV field and agree with those who pronounced his remarks the most important educational speech in recent months, we print the text in full.—THE EDITOR.

ABOUT TEN YEARS AGO I was devoting all of my time to the broad field of instructional materials study and development. I was then the Director of the University of Chicago's Center for the Study of Instructional Materials, and was also active in this department of the National Education Association. As I thought about what I might say this evening, I tried to recall the experience I was having during that interesting epoch in my life, the meetings I attended, the speeches I delivered and listened to, the worries I had, and the concerns all of us seemed to be bothered by as we worked in the vineyard doing our best to further the intelligent production and use of audio-visual instructional materials.

As I remember what was going on, most of us seemed to hold three convictions that help explain what we did. First, we were certain that instruction could be substantially improved if a greater variety of instructional materials was used, and was used more creatively. Secondly, we seemed to be convinced that this improvement in the quality and use of instructional materials would not come about until other people—teachers, board members, administrators, supervisors and curriculum leaders—changed their values, their conceptions of learning, their practices, and their willingness to spend money for instructional materials. Our third conviction was that if we, as instructional materials specialists, kept hammering away with the facts—served up with a certain amount of inspiration and rhetoric—highly desirable things would happen.

Consequently, we accumulated and reported many data indicating that more learning could take place in less time if instructional materials were varied. We conducted investigations to demonstrate the relative superiority of instruction that involved audio-visual materials in contrast with instruction that involved verbal materials only. I went through an old speech folder of mine about a month ago and found topics like these: "What We Can Learn From the Armed Forces," "More Money for Audio-Visual Materials," "What Research Studies of Teaching Tell Us," "Teachers Need More Time," "The Administrator's Dilemma," "Let's Work From the Inside," and "The Importance of Perceptual Learning."

I made these speeches, and some of you suffered through them, because of my conviction that if people would only listen to me and hear what I was saying, they would wake up and do what they ought to do.

Many of you may not agree that ten years ago this was our point of view and our practice as we tried to do our bit to improve education. If you do not agree, you will have to treat this introduction as the highly personalized reminiscence of someone who wandered from the fold. If you do agree, there is no reason, of course, to be embarrassed. This point of view concerning how best to bring about change in school practice is still widely accepted. Educational experts have special knowledge about things that ought to be done and they usually see their mission as communicating this special knowledge to other peo-

ple who then will change in light of it.

This conception of the way to improve education is not only popular but it seems logical and certainly is respectable. It is also, I believe, quite mistaken and largely responsible for the long, long time it takes for changes to become accepted in American education. All of you, I suspect, are familiar with Paul Mort's writings. He estimates on the basis of many studies that it takes 18 years for 3 percent of the schools to accept an innovation. He contends, furthermore, that it is not until 50 years have elapsed that the innovation is evident in most schools (*American Schools in Transition*, Teachers College, Columbia University, 1951).

Surprising Results

Bringing about change by trying to persuade, cajole, or shame other people until they do differently often has an unexpected effect upon the persuader himself. He may be so pleased with his arguments that he does not change his own behavior to conform to them. We all, of course, preach better things than we practice. I cannot forget my own embarrassment when my friend Alexander Hamilton Howard, who had seen a book I had written, wrote me: "Where are the pictures, graphs, charts, diagrams?" The question was embarrassing because I had just finished four or five years saying that clear communication was impossible without these visual aids and yet when it came to writing a book, I used none of them.

BE ALL OF THIS as it may be, I want to take the next thirty minutes or so to report to you some thoughts and experiences I have had that have led me to change my conception of the way to facilitate improvements in educational practices. I have come to the conclusion that what I recall we were trying to do ten years ago, while respectable and rational and popular, is exceedingly unpromising. In proportion to the energy we invested the consequences were certainly modest. I think the reason is that what we did rested upon the tacit assumption that people change in desirable ways when someone else tells them they are not doing what they should be doing.

I wish I knew more about the process of change, the process of self-improvement, and the factors that influence it, especially in relation to changes in professional behavior. We all have noted that some teachers and administrators and even audio-visual specialists or deans, seem to be most reluctant to change, to experiment with their behavior, to try out new things. They go on doing what they have been doing, lo these many years. Other people seem to find change and experimentation exciting and attractive.

Some day it may be possible to predict the degree to which prospective teachers, principals, curriculum coordinators, superintendents and directors of audio-visual programs are disposed to change. This information could be used advantageously in selecting people for admission to the profession of education. The resistance that some of us put up to change is so great as to mean that trying to educate us, in programs of pre-service or in-service training, is largely a waste of time and money.

Self-Evaluation Is Rare

In my attempts to learn more about change, I find myself continuously saying to people who are proud of some innovation in their teaching or supervisory behavior: "How did you come to do it, really now? What led you to stop teaching American History 'by the book' and to start using socio-drama, motion pictures, and field trips?" This question, incidentally, is hard for most of us to answer. Try it on yourself. Our training, our education, has taught us to examine critically whatever we read and sometimes what we see. Most of us have had little experience, however, examining our own experience to determine why we did something.

EVEN though this is hard to do, enough people have been able to comment on their experience with change to lead me to the tentative conclusion that the process goes something like this. First, all of us are continuously appraising the effects of our professional activities. This, we cannot avoid because we are inveterate evaluators. Our continuous appraisal involves, basically, an examination of the consequences of our professional behavior in relationship to our aspirations. Most of the time our perception of the consequences of our activities does not disturb us particularly because we do not see them as being greatly out of line with what we aspire to do. When this is the case, we do not, of course, try to change or improve.

An Interesting Dodge

But a casual and often implicit decision to go on doing the same thing is not inevitable. There come times in the lives of all of us when we are thrown out of equilibrium by observing effects of our professional activities that are in sharp contrast to what we had hoped for. If this dissatisfaction persists we are literally forced to change.

The change some of us choose to make may be to modify our purposes so as to bring them into line with our practices. This often is an interesting dodge. I may decide, for example, that it is unrealistic for me to expect to teach citizenship in my civics courses so effectively that the high school students will actually be better citizens around the building. This change in my aims may help me to regain what equilibrium I lost when I realized my students behave no differently from the others as high school citizens.

THIS ATTEMPT to get out of a difficult situation that has created anxiety by changing our aspirations does not always work, however. Our dissatisfaction continues. When this happens, we decide we must change *what we do*.

This decision, in my judgment, is not only the first but the most important single aspect of the change process. I would like to stress, too, that the decision to change is based upon dissatisfaction *with one's own* professional activity. I am not talking about the kind of change that might result when I, for example, realize that some one else is dissatisfied with me. If I were to sense clearly that my superiors do not like what I am doing, this may upset me, but what I would try to do is to reduce their dissatisfaction by whatever methods occur to me, including flattery, if I think that might work.

This dissatisfaction with one's own behavior is essential, I have come to

believe, for improvement of other than a routine sort. If some one else can help me become dissatisfied with my own teaching, he has given me a good start on the road to improvement. But this is not easy for another person to do. I would like to talk for a minute or so about some of the things a person interested in improving instruction through getting teachers to use a wider variety of instructional materials might do in this connection. I am assuming that he wants to increase the likelihood that teachers will continuously examine the effects of their teaching in comparison with their aspirations in order to get going on the change process.

The Tactless Approach

Certainly one of the least effective things to do is to tell some one else directly either that his standards are low or that what he is doing is not consistent with what he professes. Why this procedure for bringing about improvement remains so popular is quite a mystery to me. Too few of us, probably, examine our feelings when this is done to us.

One of the best things I know about which helps teachers raise questions about their own practices is a working atmosphere which makes it possible for them to talk with considerable candor about both their successes and their limitations. Creating this atmosphere, of course, is not easy to do. It is particularly difficult if as a visitor, so to speak, in a group an audio-visual specialist is viewed as a rather stern and critical expert in an area where teachers are made to believe that they know relatively little. What I am saying is that the sensitivity of the instructional materials specialist has much to do with whether or not teachers will be disposed or able to express discontent with what they are doing. Certainly not many of them will if they think there is any likelihood that punishment will result.

Another thing, it seems to me, that facilitates a wholesome sort of dissatisfaction and supports people in their attempts to take the first step in the change process is to build into the routines of a school system the expectation that teachers will visit one another's classes. When this becomes a regular and accepted professional responsibility, it precludes having a particular person singled out and told that he should visit some other classes with the clear implication that there is dissatisfaction with his work.

Just being dissatisfied with our own professional behavior and resolving to change does not necessarily lead to improvement, as everybody knows. I have been vaguely uneasy about certain aspects of my own administrative behavior for months but the focus of my feeling was not clear enough to lead to any specific improvement. Before this improvement is apt to take place, we must make a much more careful assessment of the situation out of which our dissatisfaction has grown. This seems to me to be the second identifiable phase of the change process. We try to find out more definitely just why the effects of our behavior, as we see them, and our aspirations, are so different.

When we attempt to "define the problem," and this is the term we usually use in talking about this second phase of the change process, we can be awkward and fumbling, or we can be skillful and effective. We are being quite awkward and fumbling whenever we say, for example, "the problem is we don't use enough visual materials." Using more such materials is almost always a proposed solution to a difficulty. It is someone's idea of a promising way to try to cope with an instructional problem. We too often state solutions as if they were problems. The real difficulty always has its roots in the disparity between what we think ought to be happening and what we see actually happening as a result of our behavior.

Getting the Evidence

The well trained instructional materials consultant or director can be most helpful at this problem definition stage by continuously encouraging teachers to "get some data." If I, for example, begin to suspect that the method I employ in teaching the psychology of learning results in my students being able to talk more glibly about learning but changes their own study habits very slightly, what I need is some help getting evidence that will enable me to support or force me to reject this vague feeling of dissatisfaction.

The person who knows a great deal about instructional materials and has also made a special study of achievement measurement or better, evaluation in a broad sense, has a great advantage here. He can be of assistance to teachers who suspect that their use of instructional materials is too restricted and too formal but who probably will not change substantially until they get much better evidence than these ill-defined suspicions.

Quite frequently as we try to improve our professional behavior—and this all of us realize—we jump from a vaguely sensed dissatisfaction to some ill-considered action to meet an unidentified difficulty. This is much less apt to be the case if, in respect to the use of instructional materials, the consultant has developed considerable skill in helping teachers get the kind of evidence they need to define their problems, their instructional problems, more specifically.

Imagination Is Essential

But to continue with this analysis of the change process, after we see more clearly what difficulty we must cope with, specifically, we move into a more or less thorough and systematic search for practices or materials that give promise of improving whatever it is about our professional behavior that dissatisfies us. This seems to me to be the third phase of the change process. It involves, in part, the location and exploitation of numerous human and material resources that might give us help. It also involves a critical examination of the use of these resources elsewhere and an imaginative projection of their use in our own situation. This latter is essential in order to select among numerous possible practices a more limited number to be tested.

The well trained audio-visual consultant or instructional materials expert can be exceedingly helpful here. Because of his special competence, he will—if he can communicate with teachers—be in a position to suggest many sources of materials. I am not talking about telling teachers what they ought to do. What I am talking about is helping them in their search for better materials after they have

concluded that their practice is not meeting their own standards.

Many instructional material people I have known find it difficult to be satisfied in the role of consultant or resource person at a time when teachers are on the prowl for better materials. Managerial inclinations intrude and things are done and said that cause teachers to be dependent and lacking in resourcefulness. One of the hardest things for me to do as a consultant at this stage of the change process is to keep still until my help is requested.

After we have decided what it is we want to do, most of us need help, first, learning how to do it, and second, designing a trial of the presumably better practice so we can note its consequences. So often a proposed plan is received with enthusiastic agreement "to try it out," but what "it" is, is vaguely understood. Equally vague is the method of testing that will reveal whatever advantages the new practice may have. I remember working with one group of high school social studies teachers who felt that their course in "Problems in American Democracy" had no effect upon the character of their pupils. This made them uneasy. They decided that one way to effect character would be to teach their students to admire famous American historical personages. They thought this admiration would mean that some of the character traits of these personages would rub off on the boys and girls. They, furthermore, decided that a good way to teach this admiration was to "use more historical novels and more motion pictures in teaching." This is as far as their plans went. When the "solution" for an instructional difficulty is expressed as ambiguously as this, nobody can know whether or not the innovation represents improvement or m e r e change.

Reassessment: Final Step

The final aspect of the change process is the reassessment of the total situation to determine whether or not the effects of the change are consistent with the good predictions. This kind of final assessment or evaluation, again, is often superficial and subjective. It is, of course, impossible to do an effective job of appraisal on the sudden inspiration that the time has come "to get evaluation data." The final appraisal must be part and parcel of the total experimental design.

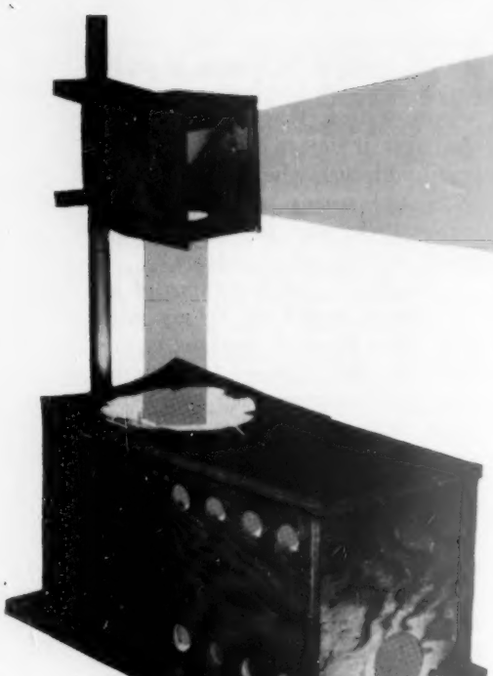
So much for an analysis of the process of change as it seems to me to take place. The key words are self-dissatisfaction assessment, search, trial and reassessment. The educational resource person no matter what his specialty is, can facilitate this process by trying to improve the quality of each aspect of it.

I have not been in close touch with graduate programs of training for instructional materials people during the past five or six years other than at Teachers College. At the time I knew more about these programs I felt encouraged at the frequency with which a major part of the training involved learning better how to work with teachers, administrators, and supervisors to the end that they would go about dealing with their instructional materials problems more realistically, objectively, and fruitfully.

At my own institution the people who develop a major interest in instructional materials take most of their work in the department of Curriculum and Teaching. This means that in addition to courses in audio-visual materials production, use, and administration, they devote a great deal of their time to developing a conception of curriculum change and to ways and means of working with teachers who wish to effect improvements in their own practices.

I implied at the beginning of my talk that it would not be my intention to try to prove anything to you. The most that I hoped for was that you would examine your own experience, to the degree that it is available to you, and reach some judgment as to whether or not the description of this self-improvement or change process that seems to make sense to me, also makes sense to you. If it does, what ought to be done to effect improvement in teaching in relation to instructional materials is pretty clear. I'd like to add that actually doing it taxes not only my resources, but also the depth of my faith in the goodness, independence, and desire to improve on the part of my associates. When this faith is lacking, my success is most limited. When I have this faith my contact with reality is better, and my usefulness as a resource for change is greatly increased.

"Is that your way of telling me the slide is upside down, Johnny, or are you just showing off?"



Transparencies FOR LEARNING

By GENE UDELL

LOCAL production, our theme this month, is one that has recurred throughout the year in conferences at local, state, and national level. As it becomes increasingly clear that audio-visual specialists must be producers as well as distributors and utilization experts, this phase of AV will continue to be stressed. (A second local production number is planned for next December.) Ranging from the imaginative use of the simplest materials (paper and string) to wide-screen techniques for recording football plays, the articles in this issue give a sampling of the creativity on tap in the audio-visual field. Mr. Udell, who introduces the series on these pages writes that he will be interested to hear from readers who attempt the procedures he has described and who may have questions or suggestions for improvements.

MATERIAL on the use of transparencies for learning is becoming increasingly noticeable in the literature of the audio-visual field. This is fortunate for few visual media offer such teaching flexibility, impact, and ease of preparation with minimal cost.

Transparencies are defined here as images on a clear acetate-type base which may be viewed by reflected light when placed against a white background, by transmitted light directed through translucent material against which the transparency is placed, and by projection onto a screen surface.

This flexibility in use is important: it affords the student who has been absent easy access to the same learning materials without the projection setup required in class; individuals or small groups may similarly have continuing contact with materials for purposes of study and review.

Viewing transparencies by reflected light or transmitted light presupposes that they be of larger dimensions than the commonly accepted 2″x2″, 2¼″x2¼″, and possibly the 3¼″x4″ slides. Teachers who are familiar with the overhead projector have become accustomed to bolder slide sizes, ranging from 4″x5″ to 8″x10″ or larger. Materials prepared within the latter size range are more effective for the dual purpose of direct viewing and projection.

Excellent transparencies in these larger sizes can readily be made with minimum outlay, equipment, and experience. A teacher who has prepared handmade 3¼″x4″ clear glass, etched glass, or plastic slides, or who has basic photographic darkroom skills, can make a start at producing larger transparencies; techniques are not materially different from those used for preparing smaller work. By local preparation, the teacher and his students are freed from major reliance upon commercial and sponsored products made for general use; though many of the latter are excellent, it is possible now for teacher and students to fashion learning materials which are tailored to particular classroom needs. When this is accomplished, materials become an integral part of a teaching-learning process in which those concerned are participants more and recipients less. Most educators will agree that this is as it should be.

Two aspects of the immensely fascinating subject of making and using transparencies for learning are presented for your consideration in this article. The first is a unique photographic method for preparing transparencies; the second is a means of constructing a homemade overhead projector with which to project the slides you make, whether they are hand-drawn, photographic, or diazotype.

(The writer is indebted to articles by Richard L. Sargent in the May 1956 *Industrial Photography* and R. Ray Richardson in the December 1956 issue of the same journal for some particulars of the photographic processes described here; and to the book, *Materials and Methods for Teaching Physical and General Science*, by J. S. Richardson and G. P. Cahoon for ideas about a basic overhead projector from which the writer constructed his own workable model.)

Two primary steps are involved in the photographic methods of making transparencies: preparing a negative; and using the negative in an enlarger to produce a transparent positive on film.

For Step One a 35mm camera will be utilized in this discussion although any camera will do. A through-the-lens-viewing camera is

helpful for close-up focusing but it is not at all necessary. A photograph may be made within the normal focusing range of the lens of your camera, for the resultant negative with its small image will be placed in an enlarger to make a film positive of the desired size.

The exercise, for the purposes of this discussion, is to photograph the face of an RCA-400 Jr. 16mm motion picture projector and to prepare from the negative an 8″x10″ positive transparency.

"*Painting With Light*"

Lighting is often a complicated matter when photographing three-dimensional objects. Shadows created by fixed light sources are difficult to conquer and tend to obscure significant detail. This problem is eliminated by the remarkably simple means of "painting with light."

Painting with light consists of playing a hand-held light in continuous motion over the surface to be photographed while the camera shutter is open on time exposure and the camera aperture is set at f/22. Exposure time is most uncritical; it can range from five to 40 or more seconds and yield a good negative in every case. Try a 60-watt bulb in a reflector moved in continuous curvilinear motion at a distance of three feet from the object with Panatomic-X film in the camera and an exposure time of 20 seconds.

The hand-held reflector will be directly in the lens path but as long as the hand and reflector are in smooth motion they will not be recorded on the film. The light can be painted into each possible shadow area to bring out visible detail.

Develop the exposed Panatomic-X film in Kodak D-11 developer diluted 1:1 with water for four minutes at 68° F. When the negative has been fixed, washed, and dried, you will be ready for Step Two—making a positive transparency via an enlarger.

The negative is focused to desired size in the enlarger (which is set at f/8) and projected onto a sheet of Kodalith Super-Ortho film. Kodalith film may be used under red darkroom light. It has extremely slow speed and can be developed by inspection under the red safelight. Here the basic exposure is 10 seconds at f/8 for a 4″ x 5″ positive on Kodalith, or 40 seconds at f/8 for an 8″ x 10″ positive. These times will give you a good working result as the basis for modification according to your desire.

The Kodalith film is developed in Kodak DK-50 developer, diluted five parts DK-50 to one part water. Use care in handling the film, for its emulsion is quite soft until the film is fixed, washed, and dried. When completed, the positive transparency is ready for use, a delight to the eye.

Reference to the March-April, 1956 issue of AUDIO-VISUAL INSTRUCTION (then *Instructional Materials*) will provide you with the procedures for preparing diazo film positives in black-and-white and color, using the Kodalith transparency as a positive master which is used solely to prepare working transparencies. In this way damage or loss is a minor problem. Replacement positives can easily be made on diazo film from the Kodalith positive master.

Regardless of whether large transparencies are made by hand, by photographic means, or by diazotype, their use is restricted to direct viewing in the absence of an overhead projector. The writer submits that it is not his intention to drive manufacturers out of business by passing along these plans for a homemade overhead projector. Rather, he is confident that this homemade device, inexpensively constructed, will provide results so satisfactory that teachers using it can demonstrate clearly to school administrators the value of acquiring adequate numbers of the manufactured product. Too, there are positive values accruing to students and teachers who together help to design and produce at least some of their tools of learning. In the light of these views, the following plans are offered:

Dimensions of the homemade version of the overhead projector depend upon the size and focal length of the condenser lenses and the projection lens used. In the model illustrated here the condenser lenses are six inches in focal length and six and a half inches in diameter. The projection lens is six inches in focal length and two inches in diameter. A short focal length projection lens of approximately six inches permits the projector to be placed from six to eight feet from the screen while yielding a large projected image.

Needed also for the overhead projector are two mirrors, one approximately five by seven inches, the other approximately the width of the diameter of the projection lens (two inches, in this case). The latter mirror should be a front-surface mirror (the silvering is on the top surface of the glass). The optical parts of the overhead projector and the mirrors can be procured from surplus lens establishments like the Edmund Scientific Corporation, Barrington, New Jersey, at quite low cost(write and ask for a catalog).

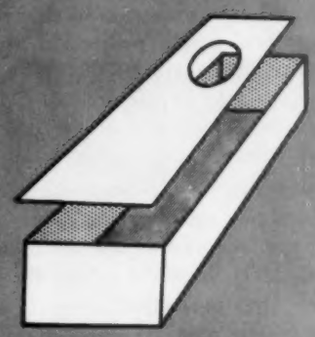
The light source can be a 200-watt bulb with standard screw-base, a 300-watt projection lamp (such as is used in home projectors for 2″x2″ color slides) with proper bayonet socket, or a 500-watt lamp with bayonet socket. Clearly, the brighter the illumination the better. Neither the 200-watt bulb or the 300-watt projection lamp require the use of a cooling fan, as is the case with the 500-watt projection lamp. When using the latter add a small electric fan—a little hair-drier fan will work well. For general use a 300-watt lamp will provide satisfactory illumination. Where the room can be partially darkened, a 200-watt bulb will be adequate for a start.

Model Is First Step

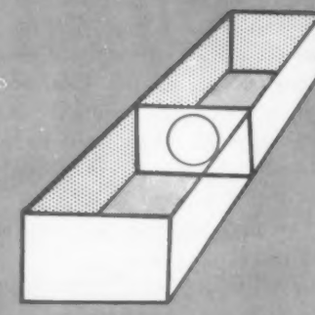
When making your projector first put together a model, using pieces from a sturdy cardboard carton fastened with masking tape. Then when you have adjusted everything for best results, use these adjusted measurements to build the machine you will use. Materials can be plywood, orange-crate ends, and aluminum or other metal sheeting.

The entire overhead projector should cost no more than $15. Using surplus lenses and odd pieces of this and that, the writer's overhead projector was made at a cost of about $10.

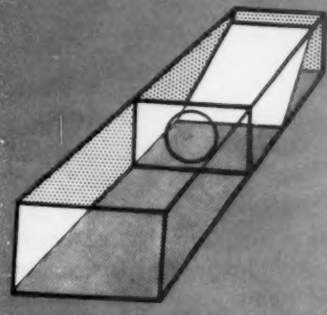
See next page for illustrations of steps in making overhead projector.



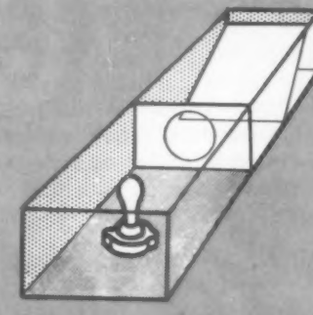
Try first layout with cardboard. Fashion box approximately 18" long by 8" wide and 8" high. Cut opening in lid to fit condenser lens later when position can be determined in relation to mirror and other condenser lens. See next two steps.



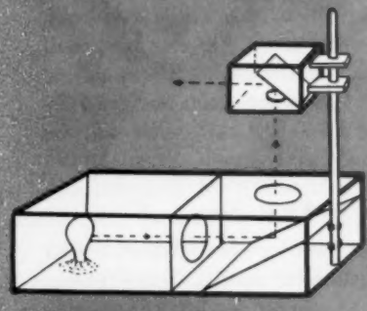
Box size depends on lens size and length. Use lenses 6" in focal length and 6½" in diameter for 18x8" box. Mount matching condenser lens vertically on fitted panel and place temporarily with convex surface facing end reserved for mirror.



At rear of box mount 5x7" mirror at 45° slope. As shown in diagram of completed model, second mirror for mounting above will approximate the width of the diameter of projection lens, with silvering on top of glass (front surface mirror).



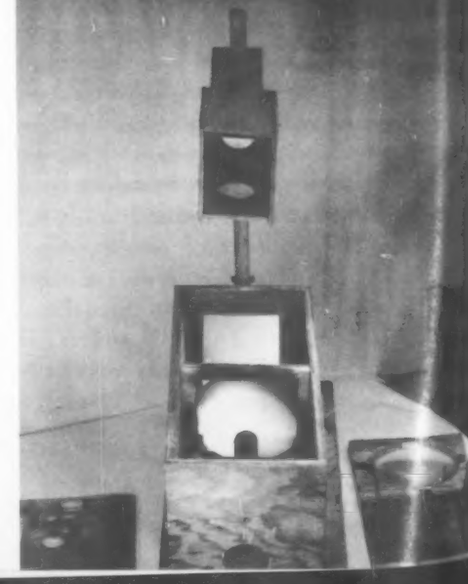
Center the bulb so filament is at level of midpoint of vertical condenser lens. Adjust mirror angle to reflect light directly upward. This determines where to cut hole in lid for horizontal condenser lens whose convex surface faces mirror.



Projector shown with elements in place. For best results use 500-watt bulb with small cooling fan. Transparencies are projected on screen behind teacher who faces class. Optical parts and mirrors are available from surplus lens dealers.

Detail of condenser lens suspension. Use pieces of tin can or wooden strips. Projector materials can be plywood, orange-crate ends, aluminum or other metal sheeting, depending on teacher-student ingenuity. Expenditures need not exceed $15.

Front view of projection lens and reflecting front surface mirror held between wire and rear of box by own weight. Angle of mirror adjusts to regulate height of projected image. Short focal length 6-inch lens gives large image at 6-8 feet.



Projector with cover removed shows arrangement of parts. Homemade model can not compete with commercial product but gives class the satisfaction of making a teaching tool; also demonstrates effectiveness of transparencies for learning.

DAVI Gets Ford Grant

TV WORKSHOP AND SEMINAR SCHEDULED FOR LATE SUMMER

PLANS for a DAVI-sponsored workshop and seminar in educational television took shape immediately after Alvin C. Eurich, director of the Fund for the Advancement of Education, announced in early May that a grant to the NEA had been approved for these purposes.

The workshop is scheduled for August 12-16 at Hagerstown, Maryland, and the seminar for September 9-13 at NEA Headquarters in Washington, D. C. Harold Wigren, audio-visual director for the Houston (Texas) Independent School System, will act as coordinator.

Harold Wigren

Supt. William M. Brish of the Washington County Schools has consented to make the extensive closed-circuit facilities at Hagerstown available for the workshop. (This does not however mean that its scope will be limited to closed-circuit.)

The workshop is in fact planned specifically to meet the needs of AV and curriculum supervisors; therefore the content will differ from the usual TV workshop in that more attention will be given to planning for TV instruction and to a study of its potentials and limitations. Less time will be devoted to equipment demonstration, costs, and distribution systems. Participants will probably be limited to approximately 30 persons, with expenses borne either by the individual or his school or college. (Additional information will be sent on request.)

The seminar will be invitational and limited to 10 or 15 participants including specialists in AV communication, curriculum, psychology of learning, and TV broadcasting. The five days in Washington are expected to result in a paper setting forth a point of view on the role of TV in instruction and providing guidelines for experimentation in the years ahead.

The DAVI Television Committee and other leaders in the organization feel that a thoughtful statement of this type from top-level educators will make a significant contribution toward relating good teaching-learning processes to the production and utilization of educational television.

Program for Summer Meeting Announced

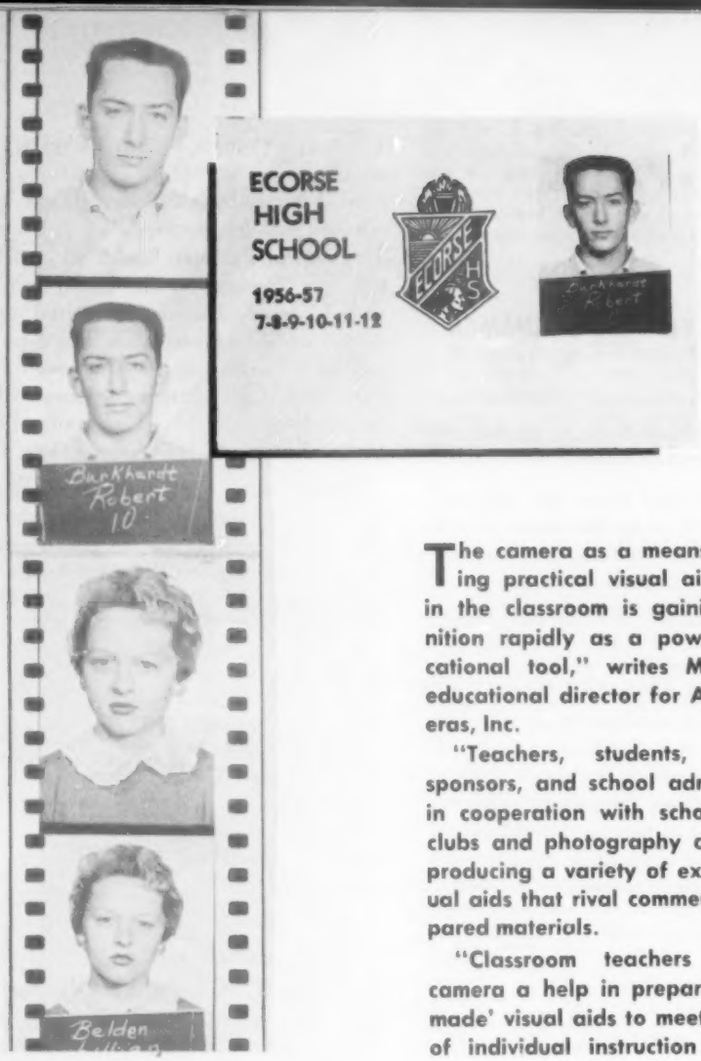
THE PROGRAM for DAVI's summer meeting which will be held in Philadelphia July 1 as part of the NEA Convention has been announced by the chairman of the Program Planning Committee, Eugene P. Powers, dean of evening sessions at Villanova University, Villanova, Pennsylvania.

"A New Look at Some Old Audio-Visual Materials" will be the theme for the morning session which begins at 9:45 following the traditional Hospitality Hour. How some of these "old audio-visuals" can help to develop understanding will be treated by Eugene K. Oxhandler (State Teachers College, East Stroudsberg, Pennsylvania) whose topic is "Graphics"; and Richard Weagley (State Teachers College, West Chester) whose topic is "Motion Pictures." How they can be put to use in today's schools will be discussed by Adrian TerLouw of Eastman Kodak who will talk on "Seeing in the Classroom" and Blair E. Daniels, principal at Ardmore, Pennsylvania, whose topic will be "Hearing in the Classroom." Presiding at the morning session will be Richard Heisler, University of Pennsylvania.

Dean Powers will preside at a noon luncheon where *Teacher Education*, NEA's newest film will be previewed and DAVI President Robert deKieffer will speak.

Charles F. Schuller, DAVI vice-president, will be moderator for a symposium, "The Promise and Problems of AV Media in the Better Use of Teachers and Other Sources," beginning at 2:30 p.m. Topics and discussants are "Television: Its Problems and Promise in the Better Use of Teachers and Other Sources," Harold Wigren, Houston public schools; "Educational Use of Mass Media and the Individual Learner," Paul W. F. Witt, Columbia University; and "What Does Communication Theory Tell Us About Redeployment of These Resources?" Charles F. Hoban, University of Pennsylvania. All sessions will take place in the ballroom of the Bellevue-Stratford Hotel.

Other Pennsylvanians who make up Chairman Powers' committee are A. W. VanderMeer, Penn State; Charles F. Hoban, University of Pennsylvania; Blair E. Daniels, Ardmore; William Chiverton, Abington Township Public Schools; I. C. Boerlin, Penn State; Harry Brumbaugh, Reading; Daniel Rohrbach, Boyertown; Paul McClure, Lansdowne; Wesley Detwiler, Norristown; Richard Heisler, University of Pennsylvania; and Paul Long, Philadelphia.



photography:

The camera as a means of creating practical visual aids for use in the classroom is gaining recognition rapidly as a powerful educational tool," writes Mr. Wilson, educational director for Argus Cameras, Inc.

"Teachers, students, yearbook sponsors, and school administrators in cooperation with school camera clubs and photography classes, are producing a variety of excellent visual aids that rival commercially prepared materials.

"Classroom teachers find the camera a help in preparing 'tailor-made' visual aids to meet the needs of individual instruction programs. Students use photography to illustrate class reports, document field trips, preserve art and craft projects on film, and to record scientific experiments for their notebooks.

"The school paper and yearbook sponsor relies on the camera to put human interest, spontaneity and sparkle into the pictorial life of these publications. School administrators use color slides and black-and-white prints to build and strengthen a bridge of understanding between school and community. In short, the entire school depends on photography to document, supplement, and enrich school and community life."

THE PROGRAM AT ECORSE

By ROBERT R. WILSON

An outstanding example of the extent to which the camera can be used to serve as an educational tool is the busy program at Ecorse High School, Ecorse, Michigan, where Hans Lantzsch, photography instructor and audio-visual specialist, encourages use of photography throughout the school. "Our photography program", said Mr. Lantzsch, "exists solely to help teachers and students make and use practical visual aid material."

What has this done for teaching and learning at Ecorse? Apparently a great deal indeed, for teachers and students alike agree that not only is the camera here to stay, but more important, anyone and everyone can use it for the benefit of all.

Classroom teachers have access to the school cameras and the darkroom equipment. However, many of them own cameras which they keep in the classroom at all times. Using this equipment, they record field trips, class projects, and student activities in the classroom. Color slide files built up from teacher and student vacation trips also find continual use as source material in areas of geography, social science, and history.

How-to-do-it slide stories and picture series are favorites with all teachers. A chemistry teacher, for example, used the camera to provide color slides of a periodic chart in chemistry, section by section, so that all viewers could see even the smallest print. In other classrooms slides have been taken showing different textures in weaving, biological specimens, special laws in geometry, and sequence stories in the construction of industrial art and home economics projects. All have made outstanding visual aids to supplement regular classroom instruction, and serve as picture records of learning.

One home economics teacher faced with a new room and blank walls decided to create a feeling of space by use of a photographic mural. Student photographers ingeniously set up temporary darkroom facilities in the shower room in order to handle the 4′ x 6′ enlargement. Girls in the home economics class put curtains around the mural after it was mounted on the wall . . . and presto . . . a room with an illusion of a picture window overlooking a scenic view.

In the area of pupil personnel records, a 35mm camera is used by

A NEW EDUCATIONAL TOOL

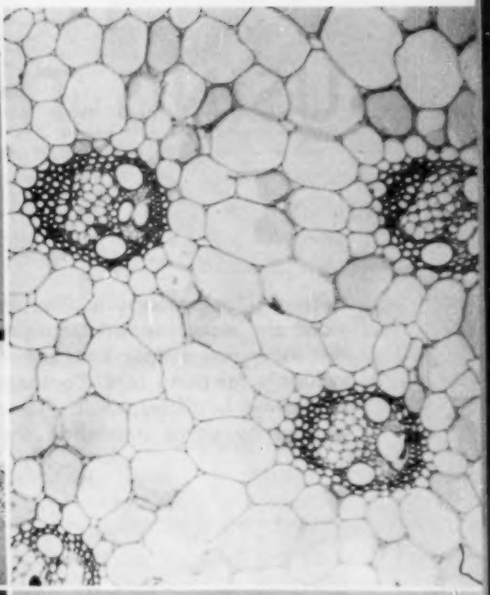
students at Ecorse to produce individual photographic identification cards. These become cherished possessions of the students, and are used primarily at school athletic events. However, this photo ID card is a positive means of identification, and as such meets with great favor from the merchants of Ecorse and public library officials.

Photography for the yearbook at most any high school can be either a source of continual frustration for the sponsor, or a genuine pleasure and a vital educational experience for everyone concerned. At Ecorse High, where the latter is particularly true, students in the photography class and camera club take responsibility for all photographic activities associated with the yearbook. Editors either have student photographers assigned to them, or else make use of the photography class and camera club as a talent pool. An assignment board, similar to that found in press rooms, serves to keep students alerted to the needs of the yearbook as it develops. (This same board is used to put students in touch throughout the semester with teachers who wish help in creating visual aids.)

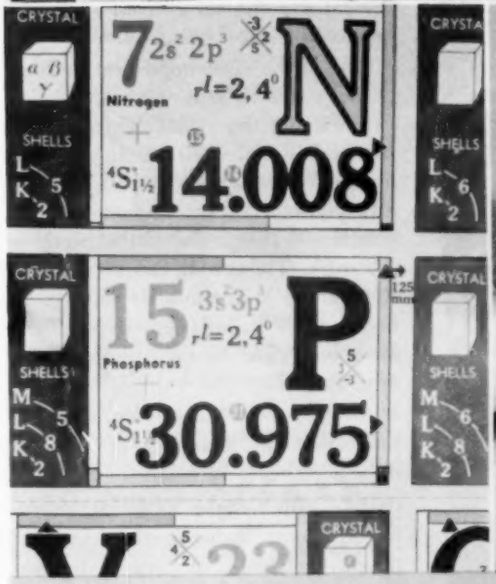
Pictures of school life are every bit as important to parents as they are to teachers and students. Color slides and black-and-white photographs make outstanding ambassadors of good will. Photography class members and teachers at Ecorse High, using the cameras as a public relations tool, work together to present school life to the public in picture form.

In addition to pictures of this type for school and local newspapers, photographic records are made of important visitors to the school, of

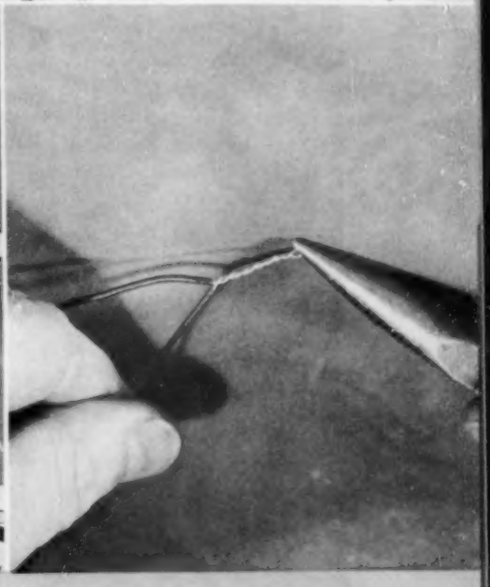
Mural in home economics kitchen gives effect of picture window. Shower room was used as darkroom to handle large print.



A 35mm camera took this cross section of a corn stalk through microscope. Can be used for individual study or projected.



When large chart is broken down and pictured by sections, small print becomes readable for every student in classroom.



What makes a good wire splice? Shop students can see details of best method by examining enlargement of 35mm negative.

parent-teacher meetings, scholarship awards, and other activities of interest to the public at large. Even posters for public school meetings, National Education Week, and other related school-community events make use of a photographic print dry mounted to the poster.

In a recent school improvement program, a picture story presented the building drive and bond issue to parents. When the high school addition was finished, photography students came through again with a 37-picture brochure used at the dedication service for the new building.

Each year a different series of attractively mounted and bound photographs, taken by students and teachers, are presented to the Superintendent at Ecorse. They are used in the waiting room of his school office, and function as outstanding pieces of photographic public relations work.

Yes, photography has become a vital medium at Ecorse, just is it has in many other schools across the nation. Whether it be used by the teacher for classroom instruction, by the student to enrich educational experience and increase the value of student contributions, or as the means of presenting daily school life to the parents and community at large, teachers and students alike agree, the camera has indeed become a truly educational tool.

USING THE INEXPENSIVE CAMERA

By HENRY W. RAY

Recent developments in film emulsions and mounting techniques make the inexpensive little box camera a valuable teaching tool. Demonstrated below is difference in film area gained by using superslide mount.

ADVANCES in making film emulsions in very recent years have simplified the problems of picture taking. Films are available today so sensitive to light that "snapshots" can be taken without use of flash or supplementary light sources in the average well-lighted classroom. This makes it possible to take advantage of the many ways by which the camera can be utilized as an educational tool.

One of the most important perhaps is every teacher's desire to document permanently the visual evidence of a job well done, such as an interesting bulletin board, a model community constructed by students, an instructional theme that ended well, or art work. These and many other activities are unfortunately often lost because a "good" camera and the know-how for simple photography is unavailable.

Another aspect of photography for the classroom is taking pictures of objects, natural phenomena, and activities which make excellent, sometimes almost indispensable, instructional materials. A music teacher seeks material to provide a visual stimulus for creativity in musical expression; or as a visual support in listening experiences. A dozen slides of cloud formations, the Grand Canyon, sand dunes, a hot summer beach and countless other subjects could be utilized to heighten appreciation for any of the arts.

A teacher of mentally uneducable but trainable children lacks visual materials for training purposes. The camera is the simple tool by which specialized picture books can be created on the spot to meet a special need. Reading readiness leans heavily on pictured materials, at least in current, widely-used reading systems. The camera user can supply much excellent material for this purpose by photographic illustrations taken in the child's own community and within the physical plant and grounds of the school.

The most common, easy-to-secure film for classroom snapshots is Eastman Kodak's Tri-X roll film. It comes in the sizes most commonly required for inexpensive cameras in use today. Ilford HP3 is an English-made film available in many camera stores which has proven very satisfactory. This film is not likely to be found in the corner drug store but for those who can obtain a roll it will be interesting to experiment and compare results.

There are precautions one should observe when doing classroom snapshots to insure satisfactory results. The camera must be steady when a picture is taken for the slightest movement results in a blurred photograph. A tripod is the most helpful accessory to aid in keeping the

A first-grade teacher records "self-portraits" and their artists with inexpensive folding roll film camera. Camera is clamped on chair atop pupil's desk to provide firm support. Light in classroom permitted snapshot exposure with Tri-X film. Sample above proves adequate pictures can be achieved with inexpensive equipment. Note artist's signature in corner.

camera steady. Eastman Kodak Company makes an inexpensive clamping device which can be used to fasten the camera to a chair or other rigid support. This is an excellent inexpensive substitute for the tripod.

If the camera has a distance setting scale, it should be accurately set. Pictures taken with cameras improperly set for distance look fuzzy and blurred. If the camera has no distance setting adjustment, do not use the camera closer than eight feet from the subject.

A common defect in photographic prints is a white streak, or streaks, reaching from the edge toward, or even into, the center of the print. The usual cause is improper loading or removal of film. The paper backing of the film should be firmly in place when the camera back is replaced after loading. When the film is removed the wound film should be firm and tight on the spool. If it feels loose or springy to the touch, light is leaking in around the edges and when the film is processed white streaks will result.

When taking snapshots in the classroom, place the subject matter so that the full light from the windows covers what is being pictured. Do not try to take a snapshot of anything in a dark or shadowed area. This is one of the limitations of the inexpensive camera. Its "slow" lens cannot gather enough light from the darker areas even with present highly sensitive films.

Color transparencies suitable for projection can also be photographed with the inexpensive camera. New fast films for color give surprisingly good results with these cameras. More light is required for color than for black and white photography. Outdoors in the sunlight use color film the same as your regular black and white film, but be sure the sun is at your back. Press the button and you have a transparency in full color. Art projects can be moved to a sunny area and easily photographed in the direct sunlight illumination.

If the project requires an indoor shot and the classroom is well lighted, you can still secure a good color picture if your camera has a "time" or "bulb" exposure setting for the shutter. Exposures of one or two seconds will usually result in a satisfactory transparency. To give a one second exposure press the shutter button (being sure it is set for time exposure) and say "one thousand and one" at a normal talking speed, releasing the shutter at the end of the phrase. This procedure approximates one second and is much used by photographers who are caught without an accurate timing device. Instruction booklets for your camera will explain how to secure a time or bulb exposure.

Two color films are available for the technique just described. They are Eastman Kodak Company's Ektachrome, and Anscochrome made by the Ansco Company. Both are spooled exactly like regular roll film but when processed are returned as color transparencies which can be mounted for projection.

Slides from these color roll films are made by cutting the main section from the transparency and mounting in a cardboard or glass slide mount. Recently on the market is a 2″ x 2″ "super slide" for users of roll film cameras. The super slide has the same outside dimensions as the familiar 35mm transparency mounting. The picture area however is much greater so that cutting down the film to fit the slide mount does not crop off so much of the transparency. The resulting slides cost little more than the slides taken with a 35mm camera using regular processing services. See illustrations on page 174.

No amount of reading can take the place of a direct learning experience. With an investment of three or four dollars for two rolls of film and processing—plus a little bold experimentation based on the suggestions offered—a great new area of visual experiences will be opened for the fortunate educator who owns nothing more than a "cheap little box camera."

Top: Mrs. Peck uses this simple-to-make imaginative device to drill basic combinations after concept has been developed.

Above: Paper materials help pupils understand ordinal and cardinal numbers, one-to-one correspondence, and telling time.

LEARNING TO LIVE

By CLEO PECK and LARCEL ABENDROTH

TWO CONCEPTS, if kept in mind by the elementary teacher, will make arithmetic fun and meaningful for children. One is that education is based on past experiences. If children are told the story of the development of arithmetic from primitive times they will see that advances were made gradually through meeting life needs until our present Hindu-Arabic decimal system finally resulted.

The child learning to count and to use fractions does in fact follow similar procedures as he necessarily absorbs arithmetic principles in adjusting to the adult world.

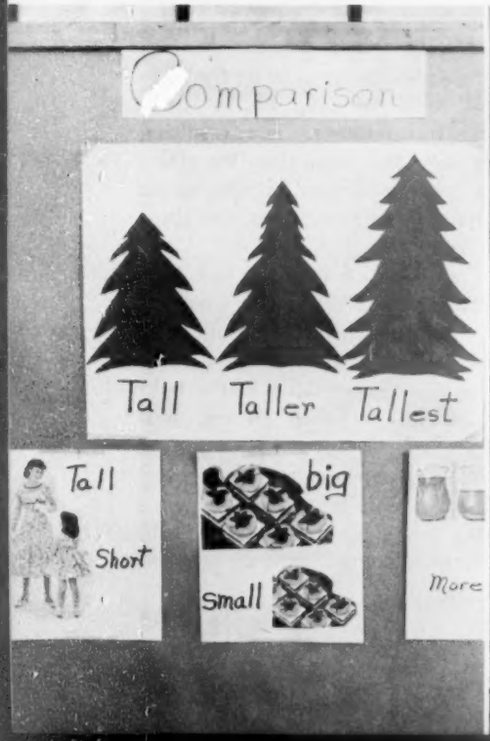
The second concept hinges closely on the first—that children learn more readily and retentively if the principles taught are applied to the activities of daily life. Thus the teacher should provide a wide variety of systematic lifelike experiences in which numbers function directly. This in turn means a liberal use of visual aids.

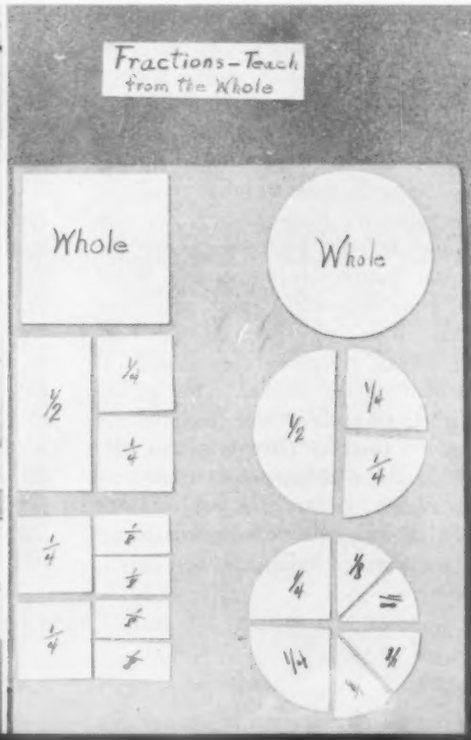
Let us look briefly then at the story of arithmetic as it can be presented to children: Primitive man before he could count used pebbles to keep track of his sheep, placing one on the ground for each animal passing by. (The term, "calculus," is derived directly from the Latin word meaning stone.) It is said that the Apache Indians of Arizona still keep a record of their ponies by carrying little sacks filled with pebbles.

If unable to find pebbles, primitive man adopted the tally system, using his fingers to match whatever he was counting, and when all fingers were used he would lay down a stick to represent a collection of ten. There is evidence that the hand also influenced the Roman system, the vertical stroke corresponding to one finger, two vertical strokes to two fingers, and so on. The Roman "V" suggests the space between thumb and index finger, and the "X" crossed fingers.

The Hindus and Arabs improved on the Roman system which lacked unity and coherence by inventing digits and the "place holder," or zero. It is likely that Persians and Egyptians also played an important part in developing these 10 symbols as trade between countries demanded a common system.

Around the 10th century the proc-





Far left: Children learn early to compare sizes and amounts. Notice how pictured objects relate directly to every-day life.

Left: Flannel board is used to teach fractions. Blotters adhere well and are easily handled. The "whole" is always first step.

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ess of addition and subtraction began to take on more of its presentday appearance. The idea of the "carry-over" was invented and combined with the place value system. In these two concepts lies the difference between the Hindu-Arabic system and that used by Greeks and Romans. Place value had no meaning in Roman numbers; for example, 1,000,000 has seven places in our system whereas it has only one in the $\overline{M}$ of the Roman system. In our system the value of a number is determined by the position of the zero, which of itself does not represent quantity. (The zero on a thermometer is an exception to the rule.)

The abacus, an early device in which computation was accomplished by moving beads, was used years before the Hindus and Arabs contributed the zero. Varieties of the abacus were developed by the Egyptians, Greeks, Babylonians, and Romans. The term originated from the Greek word meaning dust, indicating that early counting was recorded in the dust.

It is apparent then that man learned to count long before he used symbols. However, arithmetic cannot long remain a collection of objects; it becomes a system of ideas that grow in the mind. Thus in teaching numbers two essential characters of our present number system should be kept in mind: its abstractness which depends on symbols to represent value; and its logical system of values based on ten.

Counting is a difficult skill to learn; one should not assume that when a child has learned to say the number names in correct sequence he knows how to count. He must first understand the one-to-one correspondence—the proper matching of objects—before he can make use of the number names in enumerating objects. Several approaches can be used beyond learning the difference between cardinal and ordinal counting: in "partial counting" the pupil sees a group of objects, say three, then adds to make four, five, and so on. Counting by groups of equal number is another approach and leads to multiplication. Through concrete experiences the child will also develop the concept that subtracting and adding involve regrouping.

Bearing in mind a concept mentioned earlier, that arithmetic should be integrated into daily experiences, lessons can be developed according to the following concrete plan. Using the teaching of fractions as an example, six possible steps are:

1 The use of concrete objects, a real pie, loaf of bread, or orange cut to represent fractions. Remember always to start with the whole.

2 Visual aids—the use of a large flannel board for demonstration of geometric forms such as the circle.

3 Manipulative material — giving each child a fraction kit and small flannel board for his own use.

4 Semi-concrete materials—referring the child to a textbook.

5 Introduction to symbols. Associating the symbol ½ with concrete objects such as ½ pie, ½ sheet of paper.

6 The final step is social application of arithmetic. The children build a bird feeder, make cookies, go to market—in short, they live with numbers.

Immediate right: Children are always interested and proud to see how they grow. The teacher is Mrs. Abendroth, co-author.

Right: Matching exercise makes arithmetic a game. These are only a few samples of authors' homemade teaching materials.

COACHING BY Cin

By HAROLD HAINFELD

TEAMS in the national football league, many colleges, and an increasing number of high schools are using 16mm slow-motion moving pictures to record their games. Slow-motion game movies, photographed at 32 frames per second, have the effect of time magnification. When projected at 16 frames a second or slower, the play stays on the screen at least twice as long as it did on the field.

Most coaches prefer their game movies to be taken with a two, three or four-inch telephoto lens, depending on the distance from the camera to the field. Purpose for using the close-up lens is to get nearer on film to the action on the field. It has the effect of cropping the game action for closer study.

There are some limitations to the use of the telephoto lens in filming football games. With the close-up lens it is impossible, for example, to have the back throwing a forward pass, and at the same time have the receivers downfield on the film. Similarly, the cameraman cannot get the kicker in punt situations and at the same time have the ends and other linemen going downfield. He must pan from the kicker as soon as the punt is away to the area where the ball is being received. Some of the game action is missed.

On end sweeps and even on plays into the center of the line, the camera does not pick up the action of the safety man, deep backs, or the downfield blockers until they come near the ball carrier. Even on extra points, the camera is focused on the line and may not include the kicker until the ball is well on the way towards the goal posts.

This action could not be taken with a one-inch lens. The camera distance is usually too far from the action on the field and the players are too small on film. It is difficult to identify the players, let alone see their execution of assignments close up.

Most people have seen cinemascope movies and heard about the anamorphic lens used in this type of movie-making and projection. This lens, which is attached to the telephoto lens of the camera with a ring adapter, has the effect of squeezing more game action onto the film. When projected through the anamorphic lens in cinemascope, the game spreads out to about two and one-half times the horizontal span of the game action taken with the telephoto lens alone. In many scenes taken in cinemascope during a recent New York game, all 22 players and the four game officials are on the screen, close up, and in cinemascope on the same frames of film simultaneously. This is a rarity, as coaches who use game movies and audio-visualists who photograph them with only the telephoto lens will agree.

Since taking football movies in cinemascope is somewhat different from taking regular game movies, problems develop. The anamorphic lens is attached to the end of the telephoto lens with a ring adapter. Both lenses are set at infinity. As the game is filmed through two lenses, it is advisable to open the telephoto lens at least one-half stop beyond the regular exposure. At present the light meters used by school football moviemakers are not calibrated for cinemascope, and there is the greater possibility of over- or under-exposure of the film.

In taking game movies in cinemascope, the one-inch viewer on the camera is used. Masking tape is placed at the top and bottom thirds of the viewer on the camera. This gives the approximate area that would be taken in cinemascope with the three-inch lens and anamorphic lens combined. As in the case of the light meter, there is no cinemascope viewer available for the school moviemaker filming football games.

Care must be taken in placing the anamorphic lens on the telephoto lens to keep its plane perpendicular to the playing field. Should the lens be off by more than a few degrees, pictures will be taken diagonally and not horizontally.

For best results in cinemascope projection, it is desirable to use a slightly curved screen designed for cinemascope. Coaches, athletic directors and audio-visual co-ordinators should give serious consideration to the location for showing cinemascope football movies. A longer throw distance (distance from projector to the screen) is needed to fill the entire screen. Coaches and squad are accustomed to viewing game movies on a full screen. The screen now used in schools cannot give adequate results. The projector must be moved closer to the screen to include the extra area covered by the anamorphic lens or the top and bottom thirds of the screen are blank. Although the advantage of cinemascope game movies is that over twice the game action is squeezed onto the same amount of film, it must be remembered that the projection equipment and screen should be designed specifically for cinemascope to give desired results.

G BY

Cinemascope

Cost of the anamorphic lens which is used on the camera and projector ranges from $115 to $165. Screen costs vary from $30 to $75 depending on size. Both are well within the budget of a school using game movies as a coaching aid.

The coach can use the device on the projector to slow down, stop, and reverse the cinemascope film as with regular game movies. Football films taken in cinemascope should be sent by the same procedure for rapid processing as are regular game movies.

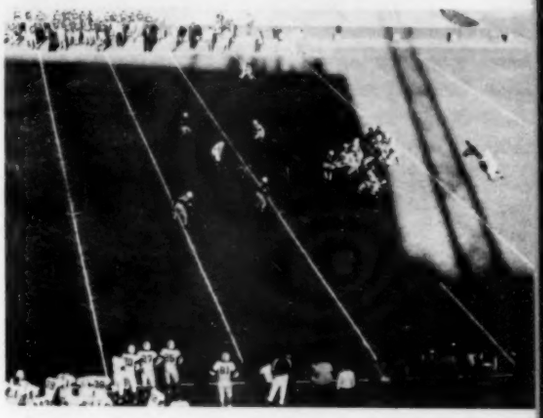
During the 1956 football season the professional New York Giants had their game movies taken in cinemascope. They also have the proper type of screen and viewing space for this kind of film. Colleges experimenting with slow-motion football movies in cinemascope have been Princeton, Yale, and Columbia.

The technical problems of the viewer and the light meter in taking the movies and the necessity for having an adequate projection area and the proper type of screen are only part of the cinemascope problem. Although game movies are taken primarily as a coaching aid to help in pointing out errors in play, many colleges and high schools will want to use them for public relations purposes — for alumni groups, boys clubs, athletic meetings, football clinics and physical education classes. At present, however, most of these organizations are not equipped with the anamorphic lens for their projectors. Similarly high-school coaches wishing to send cinemascope movies to schools of higher education in an attempt to help deserving athletes may find that recipient colleges lack the proper projectors and screen.

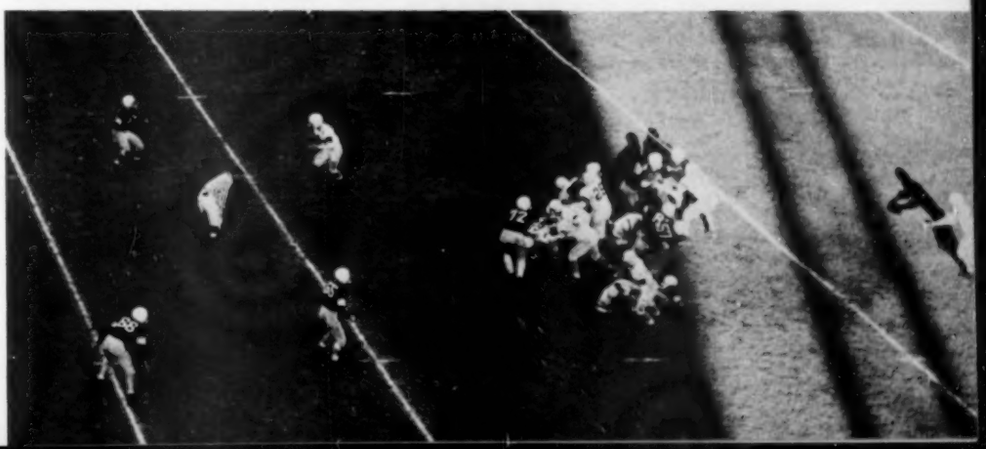
Within the next decade, however, it can safely be predicted that a large majority of game movies will be photographed this way. Time and camera developments will overcome the present difficulties. During the past five years the author has taken 74 football game movies for coaches in northern New Jersey. Four schools are interested enough to experiment with game movies in cinemascope next season.

Although slow-motion movies have the effect of magnification of time on the screen and the telephoto lens has the effect of reducing the distance from the camera to the game play on the field, coaches will be interested in the newer dimension—cinemascope—for their game movies of the future. Once viewed and tried, it may well become a standard part of coaching methods and materials.

One-inch lens will catch much of game action, but too far off for study by coach.



Three-inch telephoto lens permits study at close range but much of action is missed.



At right is same play as in photo above. Most of the action is caught when cinemascope lens and photo lens both are used. Top left—Author and Joe Novello, EBF representative (right), adjust camera lens.

Forty Films for Teaching Teachers

by James L. Page and Donald Scott

In 1953-54 the Research Division of the National Education Association made a survey of audio-visual education which revealed a decided need for both pre-service and in-service teacher training in the use of AV materials.

Out of 604 audio-visual educators who at that time said training was inadequate, 479 suggested changes. Thirty-five percent of this 479 recommended the adoption or expansion of in-service education programs; 19 percent, more time for in-service education programs; 12 percent, better pre-service education; and 10 percent, more and better workshops. Eight percent thought a course in audio-visual materials should be made a teaching requirement; and 8 percent suggested greater emphasis on the "how" and "why" of audio-visual education.

This was the picture four years ago, and there is no new evidence to indicate that the need for emphasizing AV materials in teacher training has disappeared. With this in mind the authors previewed a total of 100 films in order to prepare and annotate the following list which they hope will prove useful to both college instructors and public school staffs.

Films were chosen with the view of teaching an appreciation and awareness of audio-visual materials in education as well as techniques. Certainly, if audio-visual specialists wish to promote the idea of using teaching films in the classroom, there is no better way than to demonstrate their value by letting them speak for themselves.

General Audio-Visual

Accent on Learning (Ohio State University, 24 min, b-w). This film illustrates some of the principles of learning and their implications for teaching. It points out that a good teacher uses a variety of techniques and materials to meet student needs, and brings out the important fact that good teaching is effective communication. It explains that the value of many teaching tools is proportionate to the knowledge, imagination and skill with which they are used.

Communications Primer (Cine Service, 22 min, color). Unusual and provocative, the film defines the processes and methods of basic communication, by using creative animation and actual photography. The meaning of communication is well outlined and its barriers pointed out, with remedies for surmounting them.

New Tools for Learning (EBF, 21 min, b-w). Purpose of this film is to promote better understanding of the use of audio-visual aids in education, and to suggest effective methods for using various instructional materials. Film utilization as shown in various classroom situations makes it a good general introduction for all teachers. Should prove helpful as a means of suggesting how the use of AV materials will fit into the larger problem of curriculum and instructional planning.

Using Audio-Visual Materials—Selection and Planning (UWF, 16 min, b-w). This comprehensive survey of the use of models, charts, motion pictures, still pictures (projected and/or opaque) and mock-ups in the Navy educational program can be applied to all educational fields.

Using Audio-Visual Materials—Utilization (UWF, 15 min, b-w). A logical sequel to the film on selection and utilization. A competent instructor demonstrates the best ways to use instructional materials to achieve his teaching objectives. Good use of materials is emphasized.

Projector Operation and Film Care

Facts about Films (International Film Bureau, 9 min, b-w). The film illustrates the effects of poor film handling by showing characteristics of 16mm film, the differences between it and 35mm, and how 16mm should be handled and used in projection to prevent damage. Suitable for teachers learning to use film and operate projectors.

How Motion Pictures Move and Talk (Bell and Howell, 10 min, b-w). A short history of motion picture development. The persistence of human vision and its importance is stressed in the projection of a series of still pictures giving the illusion of motion on the screen. Projector cut-away models showing the shutter mechanism and a review of sound track production methods make this an excellent film for understanding the basic laws of projection and sound reproduction.

How You See It (Jam Handy, 10 min, b-w). A good film for use by teachers studying motion picture films. Animation and pictorial photography give the basic story of how motion is attained by camera and projector. Knowledge of how equipment works paves the way to more efficient operation.

Utilizing 16mm Film

Bring the World to the Classroom (EBF, 19 min, b-w). Shows inherent powers for education in motion picture techniques such as stop time, time lapse, slow motion, animation, and microcinema photography. Portions of historical and geographical films illustrate the power to bring the past to the present and the far to the near. Proper use of films underlines the presentation.

Film Research and Learning (University of Wisconsin, 14 min, b-w). Effectively shows the need for vicarious learner experiences in learning to read. Establishes the merit of a readiness program, showing the value of films through reports made of research projects such as those by Witty

and Fitzwater, Arnspiger, Romano, Roulon and the Nebraska film project. Provides the teacher with an answer to the question, "Of what value are motion pictures in teaching?"

Film Tactics (UWF, 22 min, b-w). Examples of poor film utilization as compared with good film utilization show that a motion picture can be entertaining as well as educational. The psychology of student attention and retention is dramatized by mock-up models of human thoughts and motivations.

Let's Talk about Film (National Film Board of Canada, 18 min, b-w). This film provides one answer to some of the problems encountered by leaders of film discussions by suggesting that discussion be centered in the group rather than in the leader. Although designed for adult education, it is useful for teachers in that it develops proficiency in carrying on discussions following film showings.

Making Films That Teach (EBF, 20 min, b-w). The viewer is taken behind the scenes to see how films are written, photographed and produced, and is given some conception of the research involved. He sees different types of productions and special techniques like time lapse photography, animation, and X-ray photography. Helpful for understanding the major problems of educational film production.

Using the Classroom Film (EBF, 22 min, b-w). Useful in presenting accepted methods of teaching with classroom films even though some of the pictures are somewhat dated. The teacher is shown selecting and previewing the *Wheat Farmer*, preparing the film lesson, and guiding classroom discussion before and after presentation. The film-within-a-film idea is carried out effectively. A variety of worthwhile learning activities growing out of the film experience are depicted.

Slides

How to Make Handmade Lantern Slides (Indiana University, 21 min, color). This film, a must for teacher training, does an excellent job of demonstrating how to make seven types of 3¼" x 4" handmade lantern slides—etched glass, cellophane, translucent paper, plastic, silhouette, and gelatine coated glass. Emphasis is placed on ease of production and use of the slides.

Overhead Projector

Handmade Materials for Projection (University of Indiana, 19 min, b-w). Illustrates how to make projection materials for the 3¼" x 4" and 2" x 2" slide projectors, the overhead projector, and opaque projector. It shows techniques for lettering, and different methods of coloring materials for use on these projectors. The processes of preparing carbonfilm and "lifting" pictures from magazines to acetate are well handled. The film should be a requirement for the AV class interested in production.

Overhead Projector (University of Iowa, 16 min, b-w). The purposes and uses of the overhead projector are shown. Some of the many different materials suggested for use are cellophane roll, cellophane prepared sheets, grease pencil, silhouette figures, carbon sheets, transparent solids, diasal coated film and autopositive paper. Such techniques as copying pictures, preparation of overlays, and developing and using sensitized transparencies are illustrated, as is the working principle of the projector.

Opaque Projector

Opaque Projector—Purpose and Uses (University of Iowa, 6 min, b-w). Explains how the opaque projector is set up and operated. Its many suggestions for use in different subject areas make this a good film for teacher training groups.

Flat Pictures

Wet Mounting of Pictorial Materials (University of Indiana, 10 min, color). Explains in orderly practical manner the detailed process of mounting paper, pictures, maps and charts on cloth to increase their length of service.

Bulletin Boards

Bulletin Boards—an Effective Teaching Device (Bailey Films Inc., 10 min, color). Emphasizes preliminary planning of bulletin boards, stressing simplicity of design and materials, various kinds of lettering, and three-dimensional effects.

Bulletin Boards for Effective Teaching (University of Iowa, 10 min, color). Presents some of the basic principles of effective teaching through bulletin boards. Shows good and poor boards, pointing out the differences; and ex-

plains mounting of materials, use of color and composition, and types of lettering.

Chalkboards

Chalkboard Utilization (Young America, 15 min, b-w). Presents the use of stick figures in comic drawings, the method of transferring a drawing to the chalkboard by means of a grid, and the purposes for using the hidden chalkboard technique. Templates and patterns, and the method of making each, are effectively demonstrated. Any teacher viewing this film will pick up many helpful suggestions for making better use of the chalkboard.

Creating Cartoons (Bailey Films Inc., 10 min, color). The ease with which the artist goes about drawing cartoons tends to give the amateur confidence in trying some of the depicted techniques, and makes the film most useful in connection with the study of different chalkboard techniques.

Learning to Draw (Beseler Corporation, 10 min, b-w). Illustrates perspective drawing in simplified form and seven fundamentals of drawing: surface, size, surface lines, overlapping, shading, density, and foresharpening.

Feltboard

Feltboard in Teaching (Wayne State University, 10 min, color). Demonstrates use of both commercial and homemade feltboards in teaching reading, arithmetic, English, and geometry; and in athletic coaching. The universal use of the feltboard in all communication is stressed.

Maps and Globes

The Impossible Map (National Film Board of Canada, 10 min, color). Vividly presents to teachers as well as youngsters why the globe is a perfect map and why flat map projections are distorted. An outline of the world's hemispheres is drawn on a grapefruit which is gradually pealed with clever animation to show what happens to the peal and its "map" when pressed flat.

Introduction to Map Projection (UWF, 18 min, b-w or color). Deals with the difficult concept of map projection, using drawings and animation to present the cylindrical, conical, and polar map projections. A translucent globe lighted at the center shows the projection of the earth's grids.

Maps are Fun (Coronet, 10 min, color). A good starting point for map study. The film shows teachers how a class might be involved in a map-making project. A cartographer explains to two boys how to make a map of their paper route using color and legends.

Maps, Land Symbols and Terms (Academy Films, 20 min, color). Portrays map symbols, explaining them by means of excellent ground and air photographs. Although geared to the intermediate and junior high level, the film has value for teachers because it emphasizes the importance of making symbols meaningful.

Community Resources

Community Resources in Teaching (University of Iowa, 20 min, b-w). A social science teacher and his class are shown planning a tour of the local newspaper plant. Careful planning, organization and follow-up activities are emphasized, making this a worthwhile film for demonstrating the field trip to teachers.

Field Trip (Virginia State Department of Education, 11 min, color). Value of the field trip is displayed when a high-school science class takes advantage of a local swamp to study its wonders. Good shots of the visits, follow-up activities, and reports.

Near Home (British Information Service, 27 min, b-w). This fine film about how a class in a British elementary school became interested in, undertook, and carried through a study of their own community, shows the value of field trips as a part of classroom experiences. Depicting preparation, accomplishment, and follow-up activities, it provides an excellent example of student-teacher planning.

World in a Schoolroom (UWF, 17 min, b-w). This film can be used for stressing the possibilities of bringing community resources into the classroom. It shows how one PTA helped to establish a "library" of community resource people, with the lawyer, baker, ceramist, and others lending their talents to the school.

Audio in Teaching

Listen Well, Learn Well (Coronet, 11 min, b-w). Illustrating both good and bad listening habits, a class is shown in a "game" situation trying to identify sounds, and pointing out the mistakes each listener makes. Will motivate teachers to be more concerned with improving poor listening habits.

Magnetic Recorder (University of Iowa, 19 min, b-w). A good film for introducing teachers to the magnetic tape recorder. Shows many ways of using it, discusses purposes of its use, and through animation, demonstrates the mechanics of recording and erasing.

Photography

Celluloid College (Sterling, 33 min, b-w). This comprehensive basic how-to-do-it treatment of 16mm semi-professional film production presents in systematic order the following topics: panning, using the tripod, shot breakdown, screen direction, matching action, newsreel technique, buildup, composition, indoor lighting, and review by example. A good film for classes in motion picture production.

Photography—Basic Camera (UWF, 15 min, b-w). A good introduction to the study of cameras in an AV production course. Shows a model of the camera obscura; illustrates a pin-hole camera; and shows the operation of the shutter and lens. It specifies film types to be used for different kinds of cameras.

Photography—Developing the Negative (UWF, 19 min, b-w). Good animation presents the chemical make-up of negative film and what happens to the negative when it is exposed to light and developed. Illustrates the functions of the developer, accelerator, restrainer, and preservative chemicals. Should precede the film, *Photography—Printing the Positive*, in a basic photographic course.

Photography—Printing the Positive (UWF, 19 min, b-w). Shows facilities of a good dark room and materials used in printing and developing photographs. Treats problems such as use of safelight, selecting contact paper, preparing solutions, using contact printer, developing print, washing, drying, mounting, and spotting. Suitable for an AV production course in conjunction with the film on developing the negative.

New York Hears Kipnis

The New York Metropolitan Audio-Visual Association devoted its one-day spring meeting to "New Horizons in Audio-Visual Instruction," featuring a science panel on new local applications of closed-circuit television and informal motion picture production. High point was a luncheon talk by Leonid Kipnis, producer of *Oedipus Rex*, on production plans for directly filming successful stage plays.

Executive Committee Meets

TACKLING a crowded agenda after the final luncheon of the 1957 Convention in Washington, D. C., March 6, the DAVI Executive Committee took up as its first order of business the National Leadership Conference sponsored jointly by DAVI and the State University of Iowa and commonly referred to as the Lake Okoboji Conference.

The Conference will be held for the third time this year with invitational procedures resembling those of last year. In order to insure continuity 50 percent of last year's participants will be asked again this year, the remainder to be selected from nominations made by the state affiliated organizations.

Whereas last year the "holdovers" were selected by the Executive Committee, this year they will be determined by balloting the entire 1956 attendance. Criteria for selection will aim at securing a representative group in terms of the kinds of positions held, geographic distribution of membership, and development of new leadership. Members of the Planning Committee are Lee Cochran, chairman, Wanda Daniel, Walter Bell, Max Bildersee.

Other matters acted upon were:

The 1958 Convention: The Convention will be held in Minneapolis the latter part of April. (Tentative dates fixed since this meeting are April 18-24.) Exhibitors will be asked to recommend two members to work in an advisory capacity with the Convention Program Committee on problems relating to exhibits.

Future Conventions: The Committee voted to have the headquarters staff make preliminary surveys and report back to the Committee on the desirability and possibility of future convention sites. Those to be considered are the Northwest, including both Oregon and Washington (1959); the Ohio Valley, including Columbus, Cincinnati and Cleveland (1960); the Southeastern part of the United States (1961). This proposed schedule will be revised if it conflicts with subsequent plans by the Board of Directors to meet with other national organizations. Official bids for future conventions were reported from New York, Boston, Atlantic City, Miami Beach, Palm Beach, Columbus, Cincinnati, Milwaukee, Denver, Las Vegas, Reno, Los Angeles, Long Beach, Beverly Hills, and Seattle.

Modern Language Report: The Committee approved continued DAVI cooperation with the Modern Language Project at Wayne University and voted to express its endorsement in a letter to the Project directors. At present DAVI is represented on the Project's guiding group by Robert LeAnderson.

International Council on Educational Films. The Committee voted to express its interest in the program of ICEF; to work toward representation on the Council; and once that has been accomplished, to support its present production program.

National Advisory Committees. President deKieffer asked for the appointment of a series of advisory committees for one year terms to study problems bearing on DAVI policy and make recommendations to him. Mr. deKieffer felt that such procedures would facilitate decisions on the many and complex matters facing DAVI officers and the Board of Directors. The Committee acted favorably.

Policy Matters: The Committee voted that when a DAVI committee raises an issue judged by the Executive Committee to be a policy issue, the committee raising the issue must consult the national staff, the president, the Executive Committee, and the Board of Directors.

ACSSAVO: The Committee acted to permit the Association of Chief State School Audio-Visual Officers to have an observer on the DAVI Board pending the acquisition of 25 DAVI members to fulfill affiliation requirements.

Interim Editorial Committee: The present committee will continue planning the official journal until June 1957. In the meantime the Executive Committee will recommend nominations for an editorial board to the Board of Directors.

DAVI Officers: The Committee recommended that the president, vice-president, and president-elect be removed from all project committees in order to give them more time for official duties.

Committee members present at the March 6 meeting were President Robert deKieffer, Past President L. C. Larson, Charles F. Schuller, J. J. McPherson, Walter S. Bell, and members of the headquarters staff—Floyde E. Brooker, Anna L. Hyer, and Mary C. Welch.

From the States

MEMBERS of the Connecticut Audio-Visual Education Association were treated to a varied bill of fare at their annual meeting in West Hartford on May 4. Teacher creativity was the theme; language and science, the emphasis.

In the opening address, William Sanders, Connecticut Commissioner of Education, admonished his audience not to let criticism daunt their efforts to build a strong audio-visual program. AV techniques can no longer be considered frills, he told them; they have become a vital part of the education system.

Presentations which followed were given by Allan Finstad of the Ozalid Corporation who demonstrated recent applications in industry to the preparation of transparencies and stressed the versatility of the overhead projector; Elliot Kone of Yale University who demonstrated the advantages of the magnetic disc in the mastery of language; Sarah Alexander, AV director at Greenwich, who gave a highly illustrated discussion of the language laboratory in the high school; Grace Crawford of the Hartford public schools who demonstrated techniques for teaching Latin via recordings; Raymond Krogel and Harold McNaney of Encyclopaedia Britannica Films who showed a film explaining an experimental project in which an entire physics course is taught by film alone; and Richard Morton, AV director for West Hartford, who discussed provisions for AV instruction at the elementary level. Program Chairman Arthur Lalime, Manchester, conducted the meeting.

Curriculum Theme

"Audio-Visuals in Curriculum Development" was the theme for AVDO's Eighth Annual Spring Conference at Ohio State University in April. Speakers were Floyde E. Brooker on the topic, "Audio-Visuals: Education's Frontier"; and A. Wells Foshay, director of the bureau of educational research at Ohio State University, on "The Relation Between Curriculum Development and AV Materials." Edgar Dale served as moderator for the theme panel whose members were James Taylor, Miami University; George E. Dickson, Ohio State University; A. J. Dillehay, Akron city schools; Miss Inez Boddy, Central State College; and Mrs. Verna Walters, Kent State University. Robert P. Cottrell, dean of the college of education at Ohio State University, welcomed the conferees.

LOOKING AT *New Literature*

APPROPRIATELY entitled *Introducing Children to the World*, Leonard S. Kenworthy's recent book offers a challenging approach to educating youth for the complexities of living in the 20th—and possibly the 21st—century. (Harper and Brothers, 1956, 268 pp., $3.75.)

Mr. Kenworthy, associate professor of education at Brooklyn College, presents his work as a tool designed to "serve a special function in the area of education for international understanding." This it does admirably through its wide scope of interest and information. Using the home community as a base, the chapters deal with varying concepts of the world community about which the author thinks young people in the elementary grades and junior high school need to know. Valuable suggestions for approaching and exploring these concepts accompany a wide range of teaching materials to re-enforce the learnings. Religion and value systems, forms of government, differences in cultures, interdependency, conflict and cooperation are topic headings which indicate the scope of the book. Library books, pamphlets, magazines, films, filmstrips, and other media are documented in detail for each unit of study.

Standards of Photoplay Appreciation, by William Lewin and Alexander Frazier. Educational and Recreational Guides, Inc., 10 Brainerd Road, Summit, N. J. (revised edition) 1957. 160 pp. $4.75; $3.75 for 20 or more copies.

The basic premise of this text is that any improvement in young people's taste in motion pictures must arise from a fundamental understanding of the film. Successive chapters, with suggested activities for individual and group research, deal with the history of the motion picture, screen writers, actors and producers, and provide adequate information for becoming acquainted with our mammoth motion picture industry and the impact of filmdom on American life.

Mr. Lewin, long active in audio-visual education, and Mr. Frazier, assistant superintendent of instruction in Houston, recommend the use of their book in conjunction with *Photoplay Studies* (same publisher as above, $3 per year) a monthly periodical devoted to the study and discussion of a selected feature film.

How to Use a Tape Recorder, by Dick Hodgson and H. Jay Bullen. Hastings House Publishers, Inc., 41 E. 50th St., New York 22. 1957. 216 pp. $4.95.

After a general introduction on the "what" and "why" of tape recording the authors go into special applications of recording to business situations including salesmanship, office practice, advertising, employee training, and audio and visual presentations. A chapter on "Non-Business Uses for the Tape Recorder" is devoted to recreational pursuits, as well as to directions for building a library of tape albums. Checklists for choosing a tape recording machine are given along with methods of operation and procedures for employing accessories. A useful feature of the work is an extensive glossary of technical terms. Whereas this is written from the viewpoint of business and home recording, it will be of interest to AV specialists in schools because of its thorough exploration of techniques.

"Diorama: Aid to Active Learning," by David M. Silverstone. *Clearing House* 31:299-300; January, 1957.

The author, who is director of the audio-visual center at the University of Bridgeport, Connecticut, poses the diorama as one means of involving children in creative and experimental projects, requiring group planning and participation. The basic steps in diorama construction are presented and suggestions made for numerous uses to which it can be put. Seven educational advantages of the diorama are outlined, followed by three conclusions: the diorama facilitates learning through participation; its use aids in the recognition of individual differences, and it leads to cooperation with others.

"The Shocking Truth about Modern School Buildings," by E. Milton Grassell. *Clearing House* 31:275-78; January, 1957.

"The whole idea behind this brief article is to point out that regardless of how new a school plant is, or regardless of its many modern-day features, a school is obsolete unless projected materials can be used in the classroom."

Mr. Grassell, assistant professor and school specialist in audio-visual instruction, Oregon State System of Higher Education, reveals the faults in many modern school plants by dissecting some of the solutions currently employed in combating excessive amounts of daylight in the classroom. After analyzing the relative merits of the "daylight" screen, he explores the provision of an audio-visual room for school buildings, emphasizes the actual cost of such a room, and compares it with the price of equipping every classroom for light control in lieu of mere darkening.

How to Reach Our Teaching Goals with Teaching Aids, by Norman Woelfel. Bureau of Educational Research, Ohio State University, Columbus 10. 1955. 11 pp. 25 cents.

"An effective teaching situation is one where many real things, many pictures, many kinds of books, much special teaching equipment and many different techniques are used." This brochure recapitulates in graphic fashion such points as common resources and the need for a program, and answers the questions: What are our goals? What is your room like? and, Is a special room necessary? Highly readable and useful for teachers and parents, the pamphlet is available in quantity at lower cost.

Summer School

Below are summer school offerings which reached us in the last mail and, we regret, too late for the May issue of AVI. *Based on the response this spring and our experience in attempting to handle this service, we pledge ourselves to sound the tocsin sufficiently early and loudly next year so that every interested college and university will have an opportunity to list its courses no later than May.*

—The Editors.

KENTUCKY

University of Louisville

June 17-July 20—Preparation of Inexpensive Materials—SALLEY

July 22-August 2: Audio-Visual Aids for Teachers—SALLEY

MICHIGAN

Eastern Michigan College (Ypsilanti)

June 24-August 2: Audio-Visual Methods in Teaching (under-graduate) —OLTMANNS

Visual-Sensory Aids in Education (graduate)—PETERSON

August 5-23: Audio-Visual Workshop (Jackson, Michigan)—PETERSON

NORTH CAROLINA

Western Carolina College (Cullowhee)

June 10-July 19: Audio-Visual Education (graduate and undergraduate)

Radio and Television in Education (graduate and undergraduate)

OHIO

Ohio State University (Columbus 10)

First Term: Broadcast Programs and Audiences—SUMMERS. (Broadcasting as a social force and as an agency of mass communication. Program types, basic program structure, elements of program effectiveness. Audience characteristics and listener preferences in relation to programs.)

Second Term: Writing for Television—MALL. (Analysis of television script requirements in comparison with those for radio programs. Supervised practice in the writing of television programs.)

Television Production and Directing—MALL. (Basic training in the production and directing of TV programs—planning sets, plotting shows, use of studio equipment, and the supervision of programs through the rehearsal stage.)

Either Term: Seminar in Radio and Television Programming—MALL

June 18-July 24: Audio-Visual Materials of Instruction—GIBBONY and WILLIAMS. (The contributions of audio-visual materials to educational objectives. Curricular integration of audio-visual materials, their selection and evaluation. Also includes preparation and production of audio-visual materials.)

SOUTH DAKOTA

Sioux Falls College (Sioux Falls)

June 4-July 6: Materials and Methods in Audio-Visual Instruction—TRIPP. (Training in the utilization of audio-visual equipment and materials with emphasis on teacher-pupil prepared instructional devices. Designed as a workshop.)

For Film Libraries

SUMMERTIME is RECONDITIONING Time . . .

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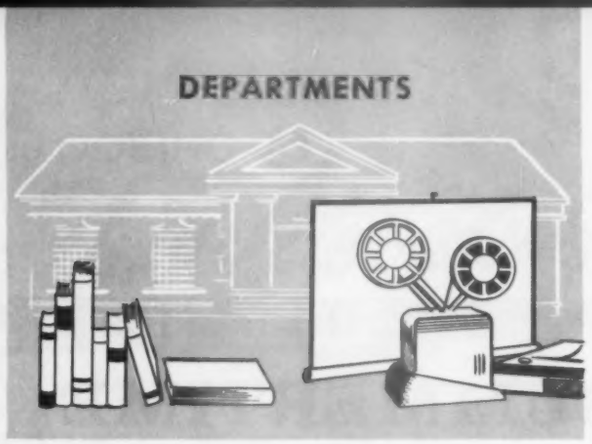


NEWS AND VIEWS

OF PEOPLE AND PLACES

HARRY J. SKORNIA, executive director of NAEB, is one of five American specialists recently appointed to the U.S. National Commission for UNESCO.

JAMES E. GILLESPIE has been appointed associate professor of education at the Air University, Maxwell Air Force Base. He was formerly a member of its education branch.

G. E. RAST, superintendent of schools at Westport, Connecticut, and WILBUR SCHRAMM of the journalism and communications department at Stanford University are new appointees to the NEA Educational Policies Commission.

New deputy commissioner of education for the Department of Health, Education, and Welfare is WAYNE OTIS REED, Nebraska's former state superintendent of public instruction. Succeeding JOHN RACKLEY, who resigned to become dean of the college of education at Pennsylvania State College, Mr. Reed has been assistant commissioner for educational services with HEW.

Among recent European visitors to the national office was GEORGES C. L. HACQUARD, headmaster of the Ecôle Alsacienne, Paris, and director of Encyclopédie Sonore, French producers of educational and cultural records and filmstrips. Mr. Hacquard is also vice-president of CIDALC, an international committee promoting cultural and educational films, and secretary of the Université Internationale du Théatre. He visited the United States to observe American school administration and instructional techniques, particularly in primary and secondary schools, and schools of education. His specific concern was the use of audio-visual teaching aids, including TV. Mr. Hacquard is currently working on a project involving the possibilities of affiliation and exchange of students between his school and comparable institutions in the United States.

A former UCLA student, U. TIN AYE, secretary of the Burma National Commission for UNESCO and director of audio-visual education for the Burmese Ministry of Education, visited the national office in late April while on a three-week tour of this country and Canada. Audio-visuals in his country, Mr. Aye said, are distributed on an entirely centralized basis, materials flowing down from Rangoon to the local areas. TV has made no inroads—commercially or educationally. Films, filmstrips, and radio are however making advances in the schools. Mass adult education is gathering momentum in his country, Mr. Aye reports, especially in health, sanitation, and civic affairs, and he foresees an important role for AV in those areas.

In a news note telling of the First Missouri Conference on Improvement of Instruction Through AV Facilities held in April, WARD ANKRUM writes that the meeting at Jefferson City (reported in the May AVI) was something in the nature of a homecoming for Keynoter ROBERT DEKIEFFER. The new DAVI president was director of the audio-visual library at Stephens College for two years, president of Missouri's DAVE for two years, and audio-visual chairman for the Missouri Congress of Parents and Teachers for three. Mr. deKieffer, Mr. Ankrum assures us, will have the wholehearted support of Missouri.

In the same note Mr. Ankrum gives credit to FLOYDE BROOKER, ZEPHYRIN MARSH and the School Facilities Council of Architecture, Education, and Industry for their part in "advancing plans" for the Conference which began last summer in Jefferson City. Subsequent planning meetings were held in Mountain View, Missouri; St. Louis; and in Washington during the Convention. LEE CAMPION, DAVE president was in charge of the meeting proper. Mr. Ankrum also reports that MICKEY BLOODWORTH, formerly supervisor of audio-visual education at Council Bluffs, Missouri, is completing requirements for her master's degree under L. C. LARSON at Indiana, and will join Mr. Campion's staff in St. Louis County in September.

High-school teachers and students in Michigan had an opportunity to acquaint themselves with the radio and TV fields in March when they were invited to the 12TH ANNUAL RADIO AND TELEVISION CONFERENCE of the Michigan State University speech department. RON DAWSON, Ann Arbor High School, and MRS. KATHLEEN N. LARDIE, WDTR Detroit, headed demonstrations on the use of radio and TV in schools, and Leo A. Martin, head of radio-TV instruction at MSU acted as chairman for two seminars in which teachers participated. Students competed in a talent contest with the winners appearing on closed-circuit TV. Conference chairman was ROBERT CRAWFORD of MSU's speech department, and luncheon speaker, MISS OLA HILLER, NAEB regional director and member of the Flint board of education.

The annual spring meeting of the ILLINOIS AUDIO-VISUAL ASSOCIATION at Western Illinois State College, Macomb, featured an address by MAURICE MITCHELL, president of Encyclopaedia Britannica Films on "The Technological Era—What Will It Do to the Classrooms of Tomorrow." Other sessions included a discussion

of the educational values of closed-circuit television by J. LLOYD TRUMP of the University of Illinois, a tour of Western's visual education department, and its FM radio station WWKS.

Tennessee Organizes

The Department of Audio-Visual Instruction of the Tennessee Education Association, first permanent organization of audio-visual workers in the state, was formed at the annual convention of the Tennessee Education Association in Nashville April 12.

Officers elected are Marshall Gunselman, director of the audio-visual center at David Lipscomb College, Nashville, president; Marvin Pratt, audio-visual director of the Nashville public schools, vice-president; and Mrs. Ruth Brockette, director of instructional materials, Davidson County schools, secretary.

Mr. Gunselman

Mr. Gunselman, who has an M.S. in Education from Indiana State University and has completed residence requirements for his doctorate at Peabody College, is a member of DAVI's Television Committee. As president he expects to issue a newsletter at regular intervals through which members may keep in touch with each other, share ideas, and get help with problems. The department hopes eventually to affiliate with DAVI.

Church Event

The American Baptist Assembly Ground, Green Lake, Wisconsin, will be the setting for the 14th Annual International Conference on Audio-Visual Christian Education, September 4-10, 1957. Sponsored jointly by the National Council of Churches' Department of Audio-Visual and Broadcast Education and Broadcasting and Film Commission, the conference theme is "Re-Thinking Basic Issues in Audio-Visuals."

Topics discussed by participants from all levels of religious audio-visual and broadcast education will include: choosing the best audio-visual medium for a specific job and purpose; re-thinking Biblical visualization, planning strategy in the use of mass media for the church's total work, critically re-appraising distribution patterns, and integrating audio-visuals into curriculum production.

Leaders are Leslie Greenhill, associate director of the instructional research program, Pennsylvania State University; William Hockman, church editor of *Educational Screen and AV Guide* magazine, and director of Christian education at the Glen Falls (New York) Presbyterian Church; and John Bachman, professor of AV education, Union Theological Seminary.

NAVA Chooses Public Relations Theme

THE NECESSITY for public understanding will be impressed upon the minds of audio-visual specialists again this summer as NAVA meets for its National Audio-Visual Convention in Chicago July 20-23. Convention Chairman William Birchfield explains the choice of the Convention theme, "PR That Pays," in these words:

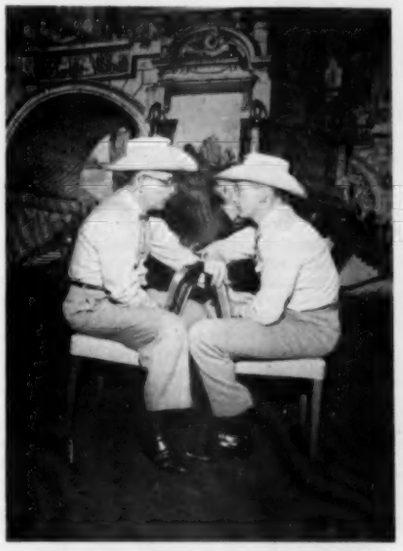
"It is easy to see that the general public lacks a clear understanding of the tremendous impact audio-visuals are having in education, industry, and the religious field. We feel that the AV specialist has a responsibility to help build this understanding."

Mr. Birchfield's words will find echo in DAVI, an organization which has repeatedly stressed this facet of the audio-visual program during the past year. (Witness DAVI's participation in the Audio-Visual Commission on Public Information; one of their three convention themes, "AV Information Services for Professional and Lay Publics"; and the January 1957 issue of AUDIO-VISUAL INSTRUCTION.)

Specifically, NAVA's Convention program will treat public relations techniques with the press, radio, and TV; in advertising; and through meetings with school and citizen groups.

NAVA's big exhibit, which like a magnet draws half a dozen other national AV groups to Chicago annually, will open Saturday, July 20, one day earlier this year. Among organizations planning their own sessions to coincide with the NAVA meeting are the Educational Film Library Association, the Chief State School Audio-Visual Officers, and the Audio-Visual Conference of Medical and Applied Sciences. A religious workshop, an audio-visual workshop for industrial training directors, and an agricultural AV workshop are also scheduled. All told, some 2500 audio-visualists are expected to converge on the air-conditioned Morrison Hotel where all events will take place.

Aside from the Convention proper, DAVI members will be particularly interested in a new feature of the Ninth Annual NAVA Institute which precedes the Convention at the University of Indiana July 14-18. A program on audio-visual methods of teaching reading under the chairmanship of Stanford E. Taylor, president of Educational Development Laboratories, will be added to the usual salesmanship courses. Contributing equipment, materials, and instructional assistance are Jam Handy, Eye Gate House, Encyclopaedia Brittanica Films, Society for Visual Education, Coronet Films, Charles Beseler Company, Row Peterson, and International Film Bureau.



Presidents Ainslie R. Davis, NAVA, and Bob deKieffer, DAVI, (right) pose for photographers during DAVI Convention.

MINUTES OF DAVI BOARD MEETING

March 2-3, 1957

THE MEETING began at 9:45 a.m. in the Board of Directors Room of the NEA, President L. C. Larson, presiding. Present: Pierce E. Patterson, California; F. Edgar Lane, Florida; G. E. Oliver, Georgia; Deam H. Ferris, Iowa; Margaret Jackson, Massachusetts; Don Ickes, Michigan; Neville P. Pearson, Minnesota; Lee E. Campion, Missouri; Caryl C. Dunavan, New Jersey; Harvey Woltman, New Jersey; Charles E. Luminati, New York; Warren A. Russell, New York; Ken McIntyre, North Carolina; Irving S. Spigle, North Dakota; George Hammersmith, Ohio; W. R. Fulton, Oklahoma; E. Milton Grassell, Oregon; Harold Wigren, Texas; Sheldon Osborn, Washington; David P. Barnard, Wisconsin. *Officers, Delegates-at-large, and Executive Committee*—Lee W. Cochran; Robert E. deKieffer; William Allen (for James D. Finn); Elizabeth Golterman; L. C. Larson; J. J. McPherson; Clyde Miller; Walter Bell (for Kathleen Moon); Charles F. Schuller; Ernest Tiemann; Paul W. F. Witt (for afternoon session only). *Observers*—Mendel Sherman, Indiana. *Headquarters Staff*—Floyde E. Brooker, Florence Ih-chi Fan, Anna L. Hyer, Joyce R. Farber, recorder.

Mr. Larson called on Mr. Brooker for a report on the election, and the membership ballot on the adoption of the new Constitution. Seerley Reid certified the ballot electing Mr. deKieffer, president; Mr. Schuller, vice-president; three delegates-at-large—Walter S. Bell; Mendel Sherman; and Paul W. F. Witt. The Amendments to the Constitution were all accepted.

Mr. Cochran raised the question of when the new Constitution goes into effect. Mr. Brooker said that it was his judgment that the Constitution went into effect when the balloting was finished. This raised some questions. Article 5 states "The officers of the Department shall be a president, a president-elect, a vice-president, and an executive secretary," and it makes provision for the president-elect to succeed to the presidency automatically at the end of the year. The problem under the new system is that of whether we elect a president this year. The new Constitution is accepted but there is no provision for transition from the old to the new. Stated another way, the problem is that we have no president-elect for 1957. Who becomes president in 1958-59? A gap exists which will not give us a president for 1958-59.

Mr. Larson opened the floor to a discussion of suggestions as to how the problem could be handled. Mr. Bell's suggestion was most favored. He suggested that we could follow the old Constitution in the election of the president for next year and follow the new Constitution for the election of other officers. Mr. Bell felt that this would fill the offices constitutionally. Mr. Schuller recommended that Mr. Bell s recommendation be submitted to a smaller committee to study its constitutionality and report back to the Board for action. Mr. Larson called for a motion to set up a committee. Mr. Tiemann moved that the Committee referred to in Mr. Schuller's recommendation be appointed. Mr. Bell seconded the motion made by Mr. Tiemann that a committee be appointed in the regular fashion to study the suggestions here and any others to report to the Board meeting March 3. The motion carried. Mr. Miller stated that officers of DAVI are usually college and university personnel. He suggested alternating; that is, when the president is from a college or university, then the vice-president be from a public school. Mr. Cochran stated that the Constitution Committee had considered this fact and felt that they should not tie the hands of future groups. There was a general feeling of the Board members present that this reasoning of the constitution revision committee was probably correct.

Mr. Brooker explained the process and need for the election of two delegates-at-large. Mr. Luminati moved and Miss Golterman seconded a motion that a nominating committee be appointed. Mr. Schuller moved that this nominating committee also make recommendations for personnel to fill vacancies on the Executive Committee. The motion carried unanimously.

Miss Hyer presented a report on *Audio-Visual COMMUNICATION REVIEW* and on the other publications (copy of report on file). Mr. Barnard brought up the need for more publicity on publications in process and suggested that this might be done through *Audio-Visual Instruction*. Mr. Lane thought that this would help individuals get travel to DAVI meetings. Mr. Schuller moved that the report on committees be accepted and that special commendation be voted to committee chairmen for their activities. The motion was carried unanimously. Mr. Schuller also moved that special commendation be extended to the Editor of *AVCR* and the Departmental Editor and to others responsible for this publication. The motion was carried unanimously.

Mr. Brooker presented the report on *Audio-Visual Instruction*. Mr. Larson raised the question of what staff costs were involved which were not shown on the final report. Mr. Brooker stated that there was an error in the typing because the salary for the editorial assistant was included in the total cost but not shown as an individual item. Mr. Larson also discussed the part that the NEA is playing in subsidizing this journal by furnishing the services of Homer Humbert, Ken Frye, and others. Miss Golterman commented on the qualities of articles in *Audio-Visual Instruction* and the positive effect that these were having on the audio-visual field. Mr. Luminati commended the staff on the fine way that *Audio-Visual Instruction* is being handled. Mr. McPherson emphasized the importance of advertising to the life of *Audio-Visual Instruction*. Mr. McPherson suggested that perhaps small groups of DAVI members throughout the country could help in promoting advertising for the journal. A member of the Board brought up the possibility of combining *Audio-Visual Instruction* and *Audio-Visual COMMUNICATION REVIEW*. The consensus of the Board was that this would not be advisable. The Board members, however, did feel that better coverage of *Audio-Visual COMMUNICATION REVIEW* should be given in *Audio-Visual Instruction*. For example, other journals in the field such as that of NAEB do more to call attention to important articles in *Audio-Visual COMMUNICATION REVIEW* than does *Audio-Visual Instruction*.

THE MEMBERSHIP REPORT WAS PRESENTED by Mr. Brooker (copy of report on file). Mr. deKieffer reported on the membership campaign. He reminded the incoming vice-president that he, the vice-president, would be chairman of the membership campaign and suggested the setting up of an advisory committee to assist the vice-president. Mr. Brooker stated that sample copies of *Audio-Visual Instruction* could be made available to state groups for publicity purposes. Other members of the Board present gave thumbnail sketches of how they promoted DAVI membership in their respective states. Mr. Bell suggested the distribution of copies of *Audio-Visual Instruction* and membership promotional materials to summer school classes. Mr. Bell also suggested we use visual means for getting the word out about membership. We need a color filmstrip which would spell out what DAVI offers.

Mr. Bell said he wants to put a page of 2 x 2 transparencies in *Audio-Visual Instruction* like the School Facilities Council's insert. Mr. Brooker pointed out that the page cost $1200. Mr. Brooker said it could be done if they were to go out and sell it first to get the money but he questioned whether the DAVI story could be adequately told in straight graphs which is about the only kind of thing that can be published in that mode. Mr. Brooker mentioned Mr. Tiemann's 2 x 2 slides that were used for the TEXAVED meeting. Mr. Wigren mentioned the increase in TEXAVED membership among school librarians. Many librarians who have responsibility in their buildings have joined TEXAVED. Mr. Brooker proposed getting out an annual report of the organization to the membership. He said he did not know how it could best be done but that he was considering the idea of an insert in *Audio-Visual Instruction*. He raised the question of what kind of a report the group wanted. Would this be a good tradition to establish? Would such a report help strengthen state associations? Miss Hyer said a short report could be duplicated and gotten out very economically. Miss Hyer mentioned that reports on the activities of *Audio-Visual COMMUNICATION REVIEW*, publications, and committees have already been duplicated.

Mr. Bell suggested having the report to the membership incorporated in *Audio-Visual Instruction* and distributed during the year. This would give chance for better assimilation. Mr. Lane said that he would like a statement in the journal's section "News and Views" of what activities are going on. This, Mr. Lane believed, would be better than printing a formal statement.

Mr. Larson opened the discussion of the problem of future convention sites. Mr. Miller said that the Ohio Audio-Visual Directors headed by George Hammersmith, the Buckeye dealers, the State Department of Education, and other organizations interested in audio-visual would like to extend an invitation for the 1960 DAVI meeting to be held in Columbus.

Mr. Larson asked Mr. Cochran for a report on the Lake Okoboji Audio-Visual Leadership Conference. Mr. Cochran gave a brief report on the Conference which started in 1955. The 1957 Conference is to be held August 18-21. The purpose of the Conference is to get leaders together to look toward the future. The participants must pay their own transportation costs. A grant of funds has been made again this year. The State Unversity of Iowa acts as host in cooperation with DAVI. Mr. deKieffer moved that the Board accept the report with commendations to Mr. Cochran for the work he has done in the last two years. Mr. McIntyre seconded the motion and it was passed unanimously.

Mr. Larson appointed the following nominating committee for delegates-at-large and to fill the vacancies on the Executive Committee: Ernest Tiemann, chairman; Lee E. Campion; Neville P. Pearson; Clyde Miller; and David P. Barnard. Mr. Larson also appointed the following committee to make recommendations for filling the presidency in 1958-59: Lee W. Cochran, chairman; Walter Bell; Harold Wigren; Charles E. Luminati; Charles F. Schuller; and Paul W. F.

Witt. Mr. Larson asked for reports from both committees at the afternoon session. The morning session ended at 12:45 p.m.

Afternoon Session

The afternoon session began at 2:00 p.m. Mr. Cochran gave a report on the Field Service Program. The program started in 1955. A grant of $1500 has been received to carry on this year. Mr. Cochran said that no indication had been given as to when the $1500 was to expire. The initial grant was for $6000. Four surveys have been made in addition to a meeting in the fall of 1955 which called together 15 consultants from all over the nation to set up guiding points. Mr. Brooker suggested that the group might want to consider sending a form letter of appreciation and thanks to the organization responsible for the financial support of the Field Service Program. Miss Golterman made this suggestion a motion and Mr. Wigren seconded it. The motion was unanimously carried. Mr. Brooker suggested a letter to be drafted and sent by the president. Mr. Larson suggested Mr. Cochran should draft the letter either for joint signature by Mr. Cochran and Mr. deKieffer, the president, or any way that Mr. Cochran saw fit.

Mr. Brooker gave a report on the School Facilities Council and its organization and activities. Mr. Schuller reported on the Audio-Visual Commission on Public Information, which was formed about two years ago in Washington and is made up of representatives from DAVI and eight other national groups working to improve instruction via AV. The Audio-Visual Commission on Public Information is predicated on the assumption that the audio-visual field needs to be better understood.

Mr. Pearson asked permission to read a letter from Mr. H. A. Tollefson, President, Film Council of America, dated February 25, 1957. The letter was addressed to the Board of Directors of the Department of Audio-Visual Instruction. Mr. Pearson read the following: "Gentlemen: Because of a conflict with a meeting of the FCA Board of Directors, I will be unable to attend the DAVI meeting in Washington. However, you have my very best wishes for a significant and successful meeting. May I also say that I hope for close cooperation in the future between our two organizations."

Mr. Pearson said he thought FCA and DAVI did have some slight point of friction and that FCA wanted to get it straightened out. Mr. Schuller said that this letter might be another item on the agenda. Mr. Larson inquired to whom the letter was addressed. Mr. Pearson replied that the letter was addressed to the Board of Directors of the Department of Audio-Visual Instruction. Mr. Larson put it on the agenda of new business.

Mr. Tiemann reported for the nominating committee recommending Miss Golterman to replace Mr. Schuller for a two-year term and Mr. McPherson to replace Mr. deKieffer for a one-year term as delegates-at-large. Mr. Tiemann moved that the report be accepted. Mr. Schuller seconded the motion and it was unanimously carried. The nominating committee recommended that Miss Divizia replace Mr. Schuller for a one-year term on the Executive Committee and Mr. Bell replace Mr. deKieffer for a two-year term. Mr. Larson asked for any nominations from the floor in addition to those nominated by the nominating committee. Mr. deKieffer moved that the president cast a unanimous ballot for the delegates-at-large candidates. Mr. Tiemann seconded the motion and it was unanimously carried. Miss Jackson moved that a unanimous ballot be cast for the Executive Committee candidates. Mr. Russell seconded Miss Jackson's motion. President Larson cast unanimous ballots for the Executive Committee and delegates-at-large.

MR. WITT CLARIFIED THE CONSTITUTION stating that all members of the Executive Committee are automatically on the Board of Directors and because of this automatic membership on the Board of Directors, even should the term of a Board member who is also on the Executive Committee expire because he is no longer president of a state affiliated organization or some other reason, he is still a member of the Board of Directors by virtue of his being a member of the Executive Committee.

Mr. Roger Albright, Director of Educational Services of the Motion Picture Association, came into the meeting and extended to the Board an invitation to a reception at the Motion Picture Association following the afternoon meeting.

Mr. Schuller spoke for the Resolutions Committee. He said that Vernon McKown asked to be relieved of his appointment on the Committee. Mr. Schuller said there is a problem of determining how to handle resolutions which involve policy of the organization. The Resolutions Committee recommended that resolutions of all types must be in the hands of their chairman not less than 24 hours prior to the scheduled convening hour of the annual DAVI business meeting. Mr. Schuller recommended and moved (1) that those resolutions involving policy or commitment of DAVI to a new course of action must be submitted in sufficient time to permit consideration by the Executive Committee or by the Board of Directors at an official meeting. This means that resolutions involving policy, etc., must be submitted in writing to the Resolutions Committee chairman not less than one week prior to the convention. (2) That resolutions of a policy nature submitted too late for consideration by the Board of Directors or by the Executive Committee at the annual winter meeting shall be submitted to members of the newly elected Board by mail as soon as possible or within one month after the close of the convention for reaction. If approved by the Board for immediate submission to the DAVI membership, such resolutions shall be presented in the first possible issue of the official journal and a mail vote of the membership taken shortly thereafter.

Much discussion followed. Some persons thought this plan offered a good opportunity for minority group opinions to get a hearing before the Board. Others thought this plan would have the effect of keeping down opinions of a substantial minority.

Mr. Fulton moved that the motion be tabled and the committee be requested to make a further study of the possibility of finding an avenue to make it possible for a minority group to be heard and at the same time to retain safeguards against too hasty policy actions. Mr. Fulton's motion was seconded by Mr. Luminati. Mr. Larson ruled that the motion carried. A division of the house was called for. Mr. Brooker counted 18 for and 8 opposed. Mr. Larson, as president, added Mr. Fulton to the Resolutions Committee.

Miss Hyer spoke of the need for a TV workshop for audio-visual personnel and introduced L. L. Lewis, Education Administrator of the Television Section, RCA, who was called in to give an overview of what these workshops are like and to offer suggestions as to how one might be financed and organized. Mr. deKieffer thought that the Television Committee should study the problem further and make recommendations to the Board. This was moved by Mr. deKieffer and seconded by Mr. Luminati. The motion was unanimously approved.

Mr. Cochran read the following report: The Policy-on-Elections Committee for the 1958-59 election recommends: (1) That since the Board of Directors has recognized that the new Constitution of DAVI is now in effect, (2) the provisions for election of officers for 1958-59 are now, therefore, operative. (3) That the nominating committee be instructed to provide for the nomination and election of a president for the year 1958-59, in addition to the other officers provided for. (4) That the procedure for the nomination and election of a president for 1958-59 be the same as the procedure for the nomination and election of other officers, as provided in the Constitution. Respectfully submitted, Lee Cochran, chairman; Charles Schuller, Charles Luminati, Walter Bell, Harold Wigren, secretary.

Mr. Cochran moved that the report be accepted and Mr. Witt seconded the motion. A question was called for and the motion was unanimously approved. Mr. Cochran reminded the president that he must appoint a nominating committee and that it must act during the course of this convention.

Mr. Brooker discussed subscription television which is now before the FCC. He said the problem is so thorny and complex that he hesitated to make any recommendations to the Board. He said that he did not recommend any particular action for this group. Mr. Bell moved that this organization go on record as supporting ETV and that we inform the FCC of our stand for continuing the reservation of all ETV channels. Mr. Wigren seconded the motion. Mr. Fulton suggested that it be put in the form of a resolution. Mr. Bell amended the motion to call for a resolution. The motion was unanimously accepted. Mr. Wigren was assigned the responsibility of getting the resolution prepared. Mr. Witt suggested that we leave the matter of subscription television for the morning session, March 3, and that the people who knew the most about it come in the morning with a statement of recommendation. Mr. Larson called the meeting to a close at 5:10 p.m. and told everyone to report the next day at 9:30 a.m. in the Franklin Room of the Sheraton-Park Hotel.

Board Reconvenes March 3

THE MEETING began at 10:15 a.m. in the Franklin Room of the Sheraton-Park Hotel, President L. C. Larson presiding. Present: Pierce E. Patterson, California; Elliot Kone, Connecticut; J. D. Poston, Florida; G. E. Oliver, Georgia; Wilford A. Jarboe, Indiana; Deam H. Ferris, Iowa; Margaret M. Jackson, Massachusetts; Don Ickes, Michigan; Neville P. Pearson, Minnesota; Lee Campion, Missouri; Caryl C. Dunavan, New Jersey; Charles E. Luminati, New York; Warren A. Russell, New York; Ken McIntyre, North Carolina; Irving S. Spigle, North Dakota; George Hammersmith, Ohio; W. R. Fulton, Oklahoma; E. Milton Grassell, Oregon; Harold E. Wigren, Texas; Sheldon Osborn, Washington; David P. Barnard, Wisconsin. *Officers, Delegates-at-large, and Executive Committee*—Lee W. Cochran, L. C. Larson, Robert E. deKieffer, Ernest Tiemann, Walter S. Bell (for Kathleen Moon), Walter A. Wittich, Elizabeth Golterman, William H. Allen (for James D. Finn), J. J. McPherson, Paul W. F. Witt, Charles F. Schuller, John Schwartz (for Margaret Divizia). *Observers*—Cecil E. Wilkinson, Toronto, Canada; F. Edgar Lane, Florida; Mendel Sherman, Indiana; Robert Le-Anderson, Michigan. *Headquarters staff*—Floyde E. Brooker, Alice Finstad, Anna L. Hyer, Joyce R. Farber, recorder.

Mr. Larson announced that the pending business on educational television had still to be taken care of. Mr. Harold Wigren was called on and reported that he had checked with Mr. Ralph Steetle, JCET. Mr. Wigren moved that as a matter of basic policy DAVI endorse the need for more experimentation with subscription television in controlled situations in order to determine its potentialities and possibilities in the educational program. It was further recommended that DAVI participate in the public hearings on subscription television before the FCC stressing the need for providing opportunities for experimentation to test the effectiveness of the medium. Mr. Bell seconded the motion and discussion followed. Questions were called for and the motion carried unanimously. Mr. McPherson felt that in view of the increasing interest of the organization in ETV and the increasing use that our members are making of ETV, we ought to be officially represented on the Joint Council on Educational Television. Mr. Larson said in view of closed-circuit television, he thought a motion would be in order to the effect that we request a membership or full participation on the Committee. Mr. McPherson moved that our Board of Directors request representation on JCET and Mr. Witt seconded the motion. Mr. Witt said he thinks we can make a real case to the effect that if we were on the Board, we would be more influential in promoting the work of JCET. The motion was carried unanimously.

Mr. Brooker said he wanted to consider ways of strengthening the ties of the state affiliates with the national office. There are 27 state affiliated organizations. Requests for affiliation are now pending before the Board on two organizations. Last summer the Board approved the affiliation of Nebraska on the condition that Nebraska satisfied all requirements, which Nebraska did. The Division of Audio-Visual Communication of the National University Extension Association has requested affiliation. Mr. Brooker confirmed that NUEA satisfied the conditions of the Constitution. This marks a new step for DAVI since this is an organization working on the national level and, therefore, has some differences from a state program. Mr. Brooker asked the pleasure of the Board. Mr. Cochran moved that NUEA and Nebraska be accepted as affiliates. Mr. Bell seconded the motion. Mr. Schuller asked what problems, if any, were there in affiliating another national organization. The consensus seemed to be that there were no particular problems involved. Mr. Larson called for questions. The motion was carried unanimously.

Mr. Brooker discussed affiliation for ACSSAVO. He said he introduced ACSSAVO separately because it raises some questions. The Constitution now states that no member may be counted twice as one of the 25 members of two separate affiliated organizations and that every affiliated organization must have 25 members. On the other hand, some of our state affiliates do not have 25 members now. The only problem with ACSSAVO is a membership question. ACSSAVO has only 19 members. Mr. Cochran moved that ACSSAVO be accepted as an affiliate. Mr. Schuller seconded the motion. Mr. Osborn said he was worried about double representation. Mr. Osborn did not think this is a proper representation on the Board. Mr. Witt thought that if we have states which do not have 25 active members of DAVI, they should be suspended according to the Constitution. Mr. Brooker said he did not recommend suspension. Miss Hyer said she did recommend suspension. Mr. McPherson wanted a letter sent from the national office informing state affiliates that they have been dropped because they do not have the required amount of members and thus do not comply with the Constitution. Mr. Campion moved that a committee be formed to study all affiliated organizations. Mr. Luminati seconded the motion. Mr. Hammersmith said that Ohio was concerned about dual representation. Mr. Bell said if the problem is sent to a committee, it would take some time before it could be acted on. Mr. McPherson said that Mr. Campion gave him permission to make a substitute motion, as follows: That a committee be appointed to study the question of representation by affiliated organizations and that the proposal for affiliated organizations which do not satisfy constitutional requirements be tabled pending an outcome of this study. Mr. Luminati seconded Mr. McPherson's motion. Mr. Witt said he thinks that if we were to take action immediately to get a constitutional change, we could clear it in four months. Article VI, section 3, states: "The Board of Directors shall consist of (1) the president, the president-elect, the vice-president, and the retiring president of the Department; (2) nine members of the Department elected at large who shall serve for a term of three years, three to be elected each year in such manner as set forth in Article VIII; (3) any members of the Executive Committee who are not otherwise members of the Board of Directors; and (4) the presidents of the affiliated organizations, or their duly designated proxies." Mr. Witt thought that if a representative of ACSSAVO could be inserted as a member of the Board of Directors, this would eliminate the requirement for 25 members. A division of the house was called for and the result was 17 in favor and eight opposed. The motion carried. Mr. Barnard moved that the Ontario affiliate be accepted provisionally with permission to appoint a representative to the Board as soon as it meets the qualifications of the Constitution. The motion carried. Mr. Brooker asked if the Board would care to pass a motion authorizing the Executive Committee to develop a program strengthening state associations and so on. Mr. McPherson said such a motion was unnecessary as this was already its purpose.

LAST SUMMER THE QUESTION was raised about DAVI's sponsoring a foreign tour with the NEA Travel Division. Western Illinois State College indicated it was willing to sponsor the tour and give college credit. Eight people have indicated an interest. There was a motion last summer to consider this tour on a tentative basis and see whether there was any interest. Mr. Brooker discussed three courses of action: 1) take a definite audio-visual group of specialists to visit international meetings and ministries of education; 2) a group that would specialize in production of slides for use in its classes; 3) the whole group would get reduced rates and produce a motion picture for the NEA on the combined benefits of travel. Mr. Brooker recommended that the tour be studied further. Mr. Wittich did not think DAVI should become involved. Mr. Brooker informed the Board that the Travel Division handles these tours and that increasingly there is co-sponsorship with different NEA departments and the Travel Division. President Larson referred the matter to the Executive Committee.

Mr. Brooker said that the major point under the international heading is the International Council of Educational Films (ICEF). Do we want to continue our membership in this organization and pay our $50 dues? How do we go about getting representation on the Council? Can we undertake the raising of $2000 to support the film program? Mr. McPherson explained that the ICEF is composed of individuals who are personally invited to membership on the Council. The Council was set up as a personal membership even though the individuals on the Council are supposed to be the people who are the leading audio-visual representatives in their respective countries. Mr. McPherson recommended that the Executive Committee consider the following action: 1) That our organization strongly endorse the stand that we should as an organization cooperate to the fullest with ICEF; 2) That we should seek funds and set up a group to work on this now while the DAVI Convention is in progress for the purpose of getting funds for the staff to assign work of the Council; 3) That we should propose that when we do gain representation, we involve other audio-visual groups so that we can be the channel through which they can contribute to the work of the Council.

Mr. Larson said that the new Constitution required that a nominating committee of nine be appointed to prepare a slate of officers. The committee was appointed as follows: Paul W. F. Witt, chairman; Lee Campion, Wanda Daniel, Don Ely, Perry Graybill, Clyde Miller, F. Edgar Lane, Elizabeth Golterman, and William Allen. Mr. Larson said he wanted a procedural report from Mr. Witt at the Executive Committee meeting the following Wednesday.

Mr. deKieffer took over as presiding officer for Mr. Larson.

Mr. Brooker said that the Interim Editorial Committee expires in June 1957. The IEC has prepared a proposed charter. Mr. Brooker asked what the wishes of the Board were with regard to this charter. He said that the charter setting up the formal structure of the magazine is an important step for this organization and that he thought possibly there are some basic questions about this charter that the Board would like to consider. Some of the reactions that Mr. Brooker received were: Do we want the basic policy to be a small group or should it be a large group representing all the states? Can a large group function on a question of policy? Does a magazine need such a specific charter? Is there a need for a charter at this point? Considerable discussion followed. Mr. Wittich moved that the sentence beginning with line 93 and ending with line 97 be deleted. And that the sentence beginning with line 99 and ending with line 103 be deleted. That the word in line 108 "on occasion" be changed to "quarterly." Mr. Barnard seconded the motion. Mr. Cochran asked to amend the motion so that the editorial board would submit an annual report to the DAVI Board of Directors. Mr. Wittich accepted the amendment. Mr. Wittich's motion carried unanimously. Mr. Fulton moved that the proposed charter as amended be adopted as the official editorial policy governing the publication of *Audio-Visual Instruction*. Mr. Bell seconded Mr. Fulton's motion. Mr. Brooker mentioned that a very prominent manufacturer had come to him and asked what it would cost if Mr. Brooker were to develop a magazine that would actually blanket the educational field and give him the kind of magazine he wanted. Mr. Brooker asked if this organization wanted to consider this kind of thing? Mr. Wittich said he wished that the Executive Committee would seriously consider the advisability of preparing a publication which is not the same as the one by the teachers group but which would take abstracts from existing publications which have a high degree of interest and use for future teachers and classroom teachers. The problem was referred to the Executive Committee. A copy of the proposed charter prepared by the Interim Editorial Committee is on file.

MISS HYER HURRIEDLY read through the working papers on the DAVI committees (copies are on file). She stated that the major problem involved is when the committees are forming policy. Mr. Cochran recommended that a committee be appointed to work with Miss Hyer and the in-coming president to study committee structure. Mr. Lane seconded the motion. There was a call for the question and the motion was unanimously carried.

Miss Hyer reported on AVCR. She said if anyone on the Board has recommenda-

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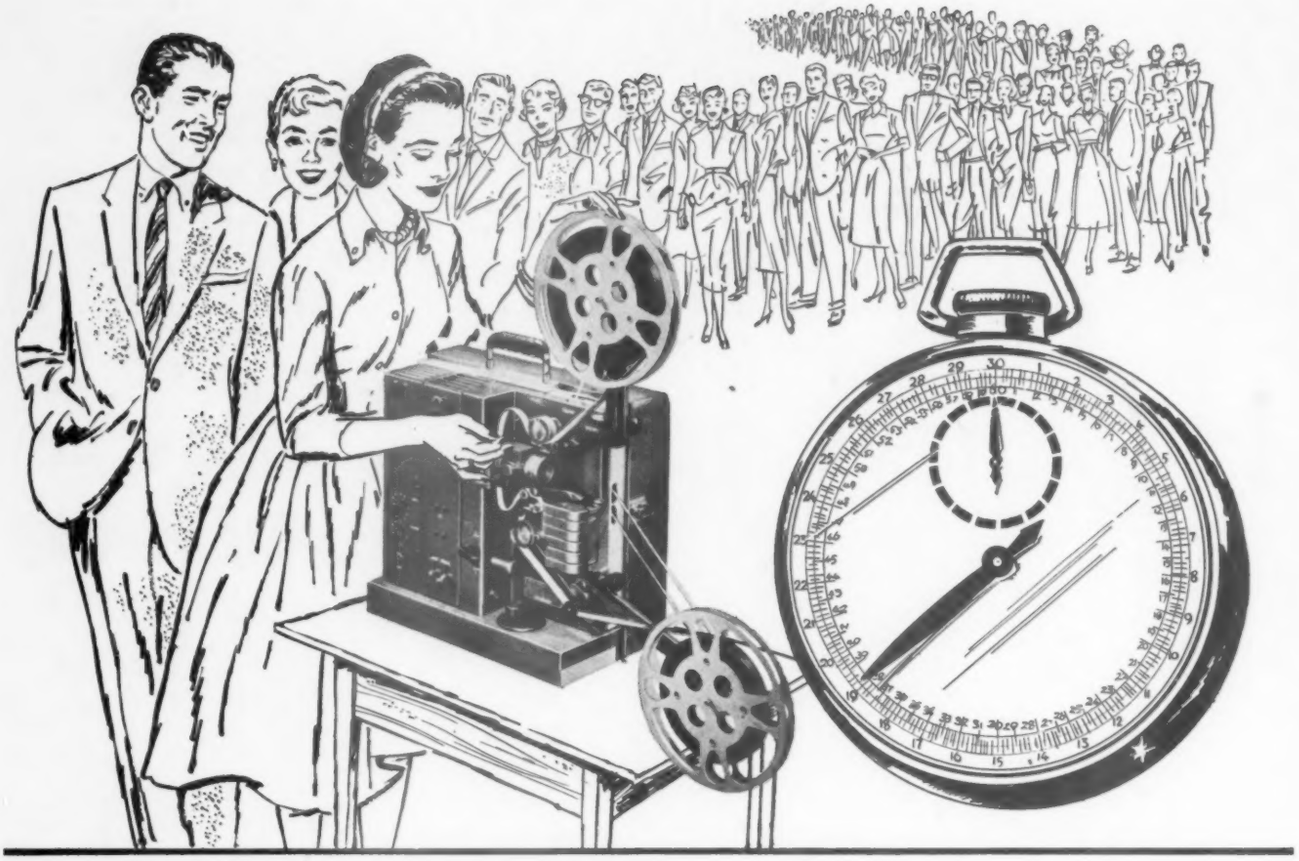

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